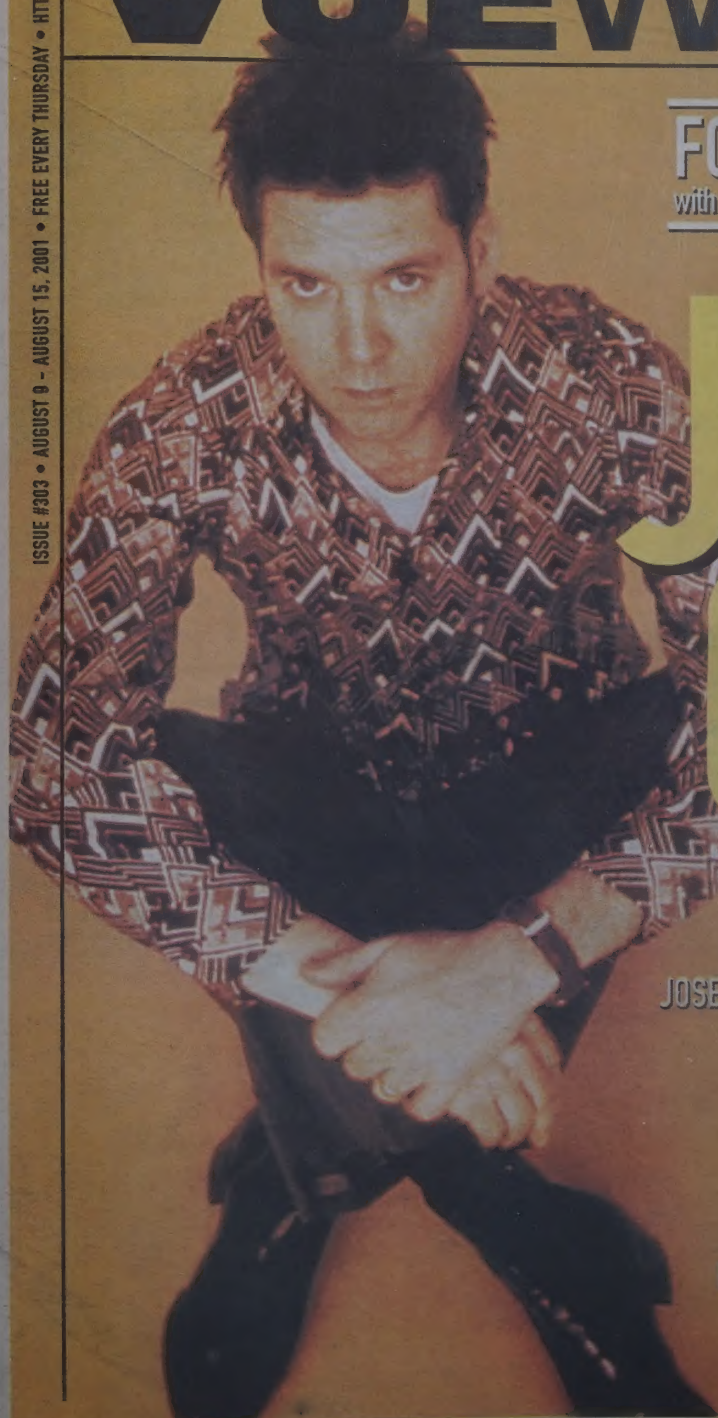


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EDMONTON'S 100% INDEPENDENT NEWS & ENTERTAINMENT WEEKLY

VUEWEEKLY

FOLK FEST FORECAST
with ELIZA CARTHY COWBOY JUNKIES THE WAIFS



JOE COOL

JOE HENRY
JUST MIGHT BE
THE HIPPEST
ACT AT THE
EDMONTON
FOLK FEST

by DAN RUBINSTEIN

JOSEF BRAUN ON THE CIRCLE, THE OTHERS
AND HEDWIG AND THE ANGRY INCH

**PULLOUT INSIDE:
THE SEASON**
VUE WEEKLY'S ANNUAL
GUIDE TO THE UPCOMING
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COVER STORY: Joe Henry would be a pretty cool guy just by association (not only did he once go to school with Jeffrey Dahmer; he's also Madonna's brother-in-law), but even if he had no famous relatives or schoolmates his inventive, layered songs would make him just about the hippest guy at the Edmonton Folk Fest • 18

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FILM: Iran turns out another movie masterpiece • 52

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yourVUE

Fudging books by their covers

I really enjoyed Paul Matwychuk's article on literary book cover design ["Backheaded complement," Media Jungle, July 5-11]. I had a really hard time with my publisher about the cover for my book because they wanted something that didn't make a strong statement but only wally alluded to an emotion. One of the cover proposals had the "guy facing away from the camera" cliché!

I did end up with something closer to what I proposed—at least, they used the image I submitted to them before we got started on the cover design process—but they *de facto* withheld my contractual cover approval by showing me the final version after it was supposedly sent to the printers.

Anyway, I just wanted to say thanks for writing the article. —ALDO ALVAREZ (AUTHOR OF *INTERESTING MONSTERS*, FORTHCOMING FROM GRAYWOLF PRESS IN SEPTEMBER 2001), VIA E-MAIL

Promoters should police their lineups

We'd like to commend House of Blues Concert Canada and TicketMaster for once again ripping us off for the second time in less than two weeks.

On July 24 we attended the Fear Factory concert. It was advertised that



Primer 55, Puya, Dry Kill Logic and Fear Factory were to play. Primer 55 was not there. On July 30, we attended Pantera, and again, as advertised, Skrape and Morbid Angel were to play as well. Morbid Angel was not there.

We are not pointing fingers at the bands because the ones that played were excellent. We are, however, going to point fingers at both House of Blues and TicketMaster. It is absolutely ridiculous that neither one of these two businesses could not inform the public that only three-quarters of their presentation would be there. What is even more angering is that House of Blues and TicketMaster could not offer any kind of refunds to those wishing to see what they originally paid for. If they could not do this, an even better idea would have been to ask local bands to open in place of the band that could not be there. This would not only open opportunity for our awesome local talent, it would also

give people what they paid for.

So for House of Blues and TicketMaster, I hope that you realize that people are starting to catch on to your little scheme. This is not the first time you guys have pulled this trick! From your no-show of Primer 55 to Pantera minus Morbid Angel, your false advertising has got to stop. Why don't you guys act like legitimate businesses and take some responsibility for your presentations? —SHERREE DALLYN AND CHAD ARMSTRONG, EDMONTON

Vue Weekly welcomes reader response, both positive and negative. Send your opinion by mail (Vue Weekly, #307, 10080 Jasper Ave, Edmonton, AB, T5J 1V9), by fax ((780) 426-2889) or by e-mail (letters@vue.ab.ca). Preference is given to feedback about articles in Vue Weekly; we reserve the right to edit letters for length and clarity. Please include a daytime telephone number.

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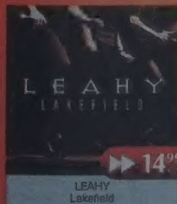
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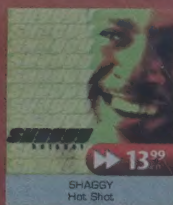
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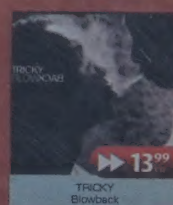
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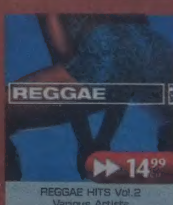
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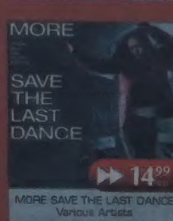
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By DAVID STUART

Handicapping the unite-the-right movement

When the Reform Party held its United Alternative convention at the dawn of the millennium, optimism was riding high among Canada's small-c conservatives. Believers in big business and small government had been hammered at the polls during the last two elections, largely because vote splitting between Reform and Tories had led to the election of two Liberal majority governments, and more of the same was inevitable unless the right could get it together.

After Reform went so far as to remake its party into the Canadian Alliance, it quickly became clear that the road to unifying the right was not going to be so simple. Reformers and the handful of Tories who participated in the convention naively thought that after electing a total of 14 MPs in two elections, the Progressive Conservatives would meekly fold themselves up into a new party that was, really, just the Reform Party with new packaging, and in which they would be outnumbered more than five to one.

Clark, predictably, declined. And whereas things might have turned out differently had a proven consensus-builder been elected Alliance leader, the party's grassroots, in their infinite lack of wisdom, chose Stockwell Day, who proved too busy staging tacky aquatic media events and conspiring against former Preston Manning supporters to bother furthering the unite-

the-right movement one iota.

It is only in the last few months, with the Alliance in tatters after the open rebellion of 12 of its MPs, that Clark and his caucus have shown any interest whatsoever in uniting the right. And as the Alliance spurns more and more out of control, larger and larger talks have been held between Tory, Alliance and, now, Democratic Representative Caucus (DRC) MPs, first in St. Albert, then in Halifax and later this month in Mont-Tremblant, Quebec. The possibilities are many, and every pundit is doing his best to peer into a crystal ball. While I claim no special powers of prognostication, I've been following these people for a long time, and I offer the following analysis, handicapping the unite-the-right movement like the horse race it is.

Scenario: Total unification

This is the least likely outcome, since for the Tories and the Canadian Alliances to formally join forces, essentially one would have to abdicate to the other. The PCs are the inheritors of Canada's oldest party, and of its first prime minister—while the Mulrooney regime left them in a shambles, they're still a huge, proud organization and aren't about to give up the ship just yet. Another three or four total electoral disasters in the future and it's anyone's bet, but for now, the Tories would be willing to entertain the idea of absorbing the Alliance, but never vice versa. Clark only started talking about uniting the right when the Alliance was too busy trying in vain to keep itself together; he's only interested in continuing on his terms.

Similarly, while the Alliance aren't even two years old, they're the heirs of a relatively young yet fiercely proud Western Reform movement, and they're not about to give up their tenaciously espoused ideals, especially their grassroots organization, to become Western Tories who Mulrooney proved can easily

be ignored in favour of Quebecers. The Tories have always turned their noses up at the Reform's grassroots idealism, and after seeing how it can pit a party caucus against a grassroots-elected leader, they're not likely to want to give up their own elitist structure.

Odds of total unification: 1 in 100.

Scenario: Partial unification

While the Tories and Alliance are not likely to join forces, it's looking likely that the DRC will end up having to join one or the other. It's very unlikely they'll receive official party status from the Speaker when Parliament resumes sitting in the fall, and they'll be caught in a peculiar limbo: calling themselves Alliance MPs yet not wanting to be part of the Alliance caucus.

All 12 DRCers are ardent United Alternative founders, with strong attachments to the idea of joining with the Tories; in fact, their 13th member quit and rejoined the Alliance because he did not support that idea. And they've not only been at the forefront of the recent Alliance-Tory talks, they'll be the only ones talking to Tories in Mont-Tremblant—after the Tories declined to invite Stockwell Day, the remainder of the Alliance caucus voted to boycott the meeting.

Besides, the Tories might be far more comfortable formally joining with a group with exactly the same number of MPs rather than risk being lost among the Western populist voices in the full Canadian Alliance.

While it's possible the DRC will be reabsorbed into the Alliance proper, that will only happen if and when Stockwell Day is no longer that party's leader. Too much water has passed under that bridge, too many insults have been flung and too many apologies demanded.

Odds of DRC joining Tories: 1 in 2

cherishing," explain psychotherapists and best friends Elisabeth Young-Bruhl and Faith Bedard in their friendship essay "Cherishment" in the current issue of *O: The Oprah Magazine*. (Yes, it's true, I read *O* faithfully.) "It may come as a surprise that to be a good friend you might need to be able to receive loving care as well as give it. But this is the essence of friendship. If you look at what you and your good friends actually do for each other from this perspective, you can see how when you are able to indulge each other you open emotional doors. The knots of hurt, the grudges, dissolve. You are receptive, responsive. So you have the feeling when you're with a friend that you are suddenly more able to express yourself, to relax, to breathe."

The friendships queers have cultivated with other one another for generations take on an added hue when placed in the context of centuries of continuing persecution in the Old, New and Third Worlds, from gay-bashing in America to state-sanctioned oppression in Zimbabwe.

Then there is the liberation of coming out, if not to the entire world in a weekly column, then simply to your gay (and straight) friends here at home. Because for many—if not for most—our friends become our extended families.

"The queer community has a horrendous history of being

oppressed, so we have a connection that isn't related to bloodlines," Montreal's Divers/Cité Gay Pride co-founder and den mother Suzanne Girard told me back in 1993. "We are one of the few communities who can travel the world and connect," Girard said. "We feel it in our pores; we've developed something to recognize each other that transcends every language."

I knew no gay people in Montreal back then, so I joined Divers/Cité (or "DVC," as insiders call it) and helped organize the parade for three years. Then DVC co-founder Puelo Deier—now Star TV's publicity manager in Toronto—and I became the best of friends.

When friends find each other, it's a beautiful thing. As writer Leigh Rutledge writes in his just-published, funny and poignant must-read book *Gay Friends* (Alyson Books), we are there for one another in a way straight friends rarely are. "Gay friends are lovers, big brothers, nurses, fashion consultants, matchmakers, spouses, Dutch uncles, sisters, mentors, father confessors and surrogate parents to one another," he writes. "Our friendships breezily incorporate elements of romance, parenthood, lust, sibling rivalry and the kind of transference one usually sees only in a therapist's office. This solidarity, with its cheerfully blurred boundaries (and cheerfully blurred boundaries are per-

Odds of DRC joining Alliance: 1 in 3 (without Day); 1 in 40 (with Day)

Scenario: Informal co-operation

This is by far the most likely result of the current talks. The Alliance and PC riding associations of Etobicoke Centre (currently represented by Health Minister Allan Rock) have already passed a joint resolution that they'll just run one candidate between them in the next election—whether that candidate will be Tory or Alliance remains to be seen, as does whether the party that loses that decision will stick to its promise. The Tories, especially, are very proud of the fact that they run a full slate of candidates every election, even if they only manage to elect a dozen.

The parties have already agreed to co-operate more in Parliament next term; the only way they'll be able to defeat the Liberals in an election is to stop splitting the vote and somehow manage to get along as a coalition government.

Odds of informal co-operation: 1 in 2

Scenario: The status quo

This is the scenario that's scariest to all Canadians, regardless of their political stripe, for not even the most ardent Liberal would want to be part of a party that doesn't even have to try to earn votes. Well, obviously that's exactly what they want right now, but eventually the charm will wear off, and it's only the political equivalent of trained monkeys who will want to bother running as candidates for Parliament. Besides, given the way Chrétien has been increasing the powers of the Cabinet and the Prime Minister's Office since he was first elected in 1993, after another couple of decades we could be facing our very own Prime Minister Suharto.

Odds of status quo: far too depressingly high. ☉

haps the most distinctive feature of gay friendships), may spring an inevitable us-versus-them mentality, the mutual protectiveness of pioneers pulling their wagons into a circle at night to defend themselves against the dangers of the open prairie."

And so, Rutledge writes, "Gay friends don't just bring vanilla ice cream to the birthday party—they bring Tahitian French Vanilla from Balducci's."

They will "put their arm around you, fondle your butt, hold you tight, call you 'sweetheart' and otherwise pretend to be your possessive boyfriend when you're being bothered by an obnoxious stranger at a bar."

They will help you get out of blind dates that are going badly and, "unlike your family, your straight friends, and your dates," Rutledge notes, "gay friends don't care how butch you are."

Gay friends will "share your outrage when your favourite old movie star gets a smaller-than-expected obituary in a national magazine." They "will volunteer to help you fix your car—even when neither of you knows motor oil from salad dressing."

And gay friends will "go with you to scatter the ashes." If one day you're exhausted and harassed, the next day you can be depended on and dependable. Like the song says, we are family. And it happens every day, everywhere. And I wouldn't change a thing in my own life to have it any other way. ☉



By RICHARD BURNETT

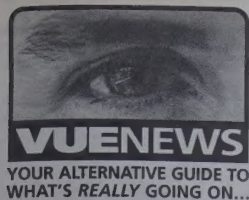
We are family

I've always believed our teens are about trying to figure out what the fuck is going on, our 20s are about having a bloody good time and our 30s are about learning who we really are and realizing what we can and—more importantly—cannot do. And then we get on with it.

Along the way we make some lifetime choices and some lifetime friends. And it is those friends I want around me when I make the wrong choices, as well as the right ones.

Like, should I attend a Tina Turner concert in Tina drag? Or how about the time I very nearly attacked a hospital triage nurse after waiting in an emergency room with a sick friend for hours? ("I don't care if Jesus Christ is wheeled in here nailed to the fucking cross!" I screamed. "I wanna see a doctor now!")

"Friendship is about reciprocal



CRIME

Blue on Whyte

EDMONTON—In the aftermath of the Molson Canadian riot on Whyte Avenue and a couple of subsequent mini-meets, police officers patrolling Old Strathcona have every reason to pay a little more attention to the strip's drunk and disorderly these days. But their excessive show of force last weekend—especially an incident on Saturday night which saw 27 officers congregating to arrest a particularly uncooperative jaywalker—is the type of crime-busting overexuberance that gets other cities in trouble. "The guy was just jaywalking and then loads of cops descend on him," British tourist Mark Green said about the takedown he witnessed to the *Edmonton Journal*. "It's not a very good impression of Canada for a foreigner."

Police said they required that many officers to detain the jaywalker because he started struggling with the first officer to approach him and back-up was summoned. They also said they want to keep Whyte safe during the World's because of the extra attention and visitors the avenue is receiving these days. —DAN RUBINSTEIN

Juris imprudence

OTTAWA—Statistics don't lie. Trouble is, rarely do they tell the truth, either.

The Canadian Centre for Justice Statistics (CCJS) has just released its annual Juristat, statistics about crime in Canada broken down into types of crime and areas of the country. And some of those statistics are misleading, to say the least.

The national figures jibe well enough with the facts. There were 2,353,926 reported crimes in Canada in 2000 (excluding traffic offences), making for an overall rate of 7.7 per cent (crimes per 1,000 population). That's a one per cent decrease from 1999, and the ninth consecutive year in which the overall crime rate has decreased in Canada.

Once the stats get broken down into provinces and territories, however, they get a little wonky. The Western provinces fill the last four slots, with crime rates of between 8.8 per cent (Alberta, its lowest rate since 1985) and 11.3 per cent (B.C.). And Canada's three territories had sky-high crime rates of between 21.1 and 27.3 per cent.

And when you move on to Canada's 25 Census Metropolitan Areas (cities with over 100,000 population), the figures become positively misleading. The CMAs with the highest crime rate are not Toronto and Vancouver, but Regina (14.8 per cent) and Saskatoon (12.9 per cent). In fact, Toronto places fourth from last, with a rate of 5.3 per cent. Is it really that much more dangerous to live in Saskatchewan's cities, or in western Canada in general,



whose cities fill the first five spots?

There are several factors influencing these statistics behind the scenes. First of all, there's overall population. Nunavut, for example, has a total population of 27,000, so a single crime will increase its crime rate over 20 times as much as it will in Toronto. Similarly, Saskatchewan's low population can create statistical anomalies.

So next time you're in Toronto, don't stop watching your back because you're not in downtown Regina. Juristat or no Juristat, the average citizen is not three times less likely to be a victim of crime on Yonge and Bloor than on Albert St. and Victoria Ave. —DAVID STUART

BUSINESS

Air Canada lays off 4,000 more employees

MONTREAL—Just when you thought Air Canada's service couldn't get any worse, the company announced plans last week to lay off 4,000 more employees, mostly flight attendants and airport staff.

Given the chaotic long lines that have become all too common at Air Canada ticket counters and the marathon waits to talk to ticket agents over the phone, it'll be a shock to see the airline let go of 1,800 of its 43,000 workers on November 22 and another 2,200 next year—especially in the wake of the 3,500 jobs the carrier cut last year. But citing a second-quarter loss of \$108 million, which works out to more than \$1 million every day, Air Canada says it had no other options.

To help stop the bleeding, the airline will remove business-class seats from some planes and squeeze in 1,200 more economy seats. Analysts believe that a general economic slowdown has eaten into the revenue Air Canada typically earns from business flyers. Other measures to save money include pay cuts for some executives; president and CEO Robert Milton is

taking a 10 per cent slash.

Edmonton, by the way, isn't expected to experience diminished air service as a result of the cuts. "If Air Canada is forced to reduce its service, which isn't great to start with, somebody else will pick up the slack," Economic Development Edmonton chief executive officer Jim Edwards said to the *Edmonton Journal*. We're certainly going to need other airlines like WestJet and Canada 3000 to pick up that slack—the lineup at the Air Canada counter is only going to get longer. —DAN RUBINSTEIN

MEDIA

CRTC extends CanWest/CTV TV licenses

OTTAWA—CanWest Global and CTV may appear to have dodged a bullet last week when the Canadian Radio-television and Telecommunications Commission granted full seven-year broadcast license renewals to all of the TV stations owned by both networks without demanding strict separation between the TV stations and newspapers owned by the parent companies. But some media critics argue that the toothless CRTC's gun was never even cocked.

The Global and CTV licenses were granted on the condition that both networks accept and adhere to a *Statement of Principles and Practices* regarding cross-ownership of television stations and newspapers. Among the provisions in the statement are the requirements that management of the broadcast newsrooms must be kept separate from that of the newspaper newsrooms and that an independent neutral monitoring committee be created to receive and handle complaints. But these conditions are significantly less restrictive than a self-imposed code applied recently to the Quebecor TV and newspaper empire in Quebec; in that case, newspaper and TV newsroom employees aren't permitted to communicate at all, keeping newsgathering operations completely separate.

The overriding issue here is one of diversity of voices. As the CRTC's decision, released last Thursday, declares: "cross-ownership of television stations and newspapers, such as is the case with Global, could potentially lead to the complete integration of the owner's television and newspaper news operations. This integration could eventually result in a reduction of the diversity of the information presented to the public and of the diversity of distinct editorial voices available in the markets served. For example, under a fully integrated structure, the same editor could decide what matters would be investigated and what stories would be covered by a commonly owned television station and newspaper. Under such an integrated structure, the television station and the newspaper may no longer compete and might present a single editorial position and approach to the selection of stories considered relevant to the viewers and readers."

Global's counterclaim to the CRTC was that "collaboration between its newspapers and television stations, if wisely implemented, could be of benefit to the public by increasing the quality and variety of news coverage. For example, Global considered that it would be possible to have one person, rather than two, cover routine news stories such as news conferences for both television and newspapers. This would leave more reporters free to cover other stories, thereby increasing the number of stories that might be presented to the public."

Apparently, the CRTC puts more stock in the assurances of CTV and the Global/Southern chain than its own concerns (not to mention those of other interveners, like the Communication, Energy and Paper Workers Union of Canada). Otherwise the CRTC would have demanded more than separated newsroom management, which will do little to curtail journalistic piggybacking. —DAN RUBINSTEIN

VUEPOINT

By DAN RUBINSTEIN

Happiness is a warm run

Before last Friday's world championship marathon, City of Edmonton transportation department spokesman Wayne Wood was quoted as saying the operational gymnastics required to keep cars and pedestrians off the 42-kilometre route constituted "the largest and most exciting road closure in Edmonton's history." Primed to mock his comment, I deemed it another example of a city booster overzealously attempting to sell the virtues of the World's to a disinterested citizenry. After all, how can road closures be exciting? Oh no, this isn't the most exciting closure. Remember that one back in '86?

On the evening of the marathon, however, I found myself at a party in the front yard of a friend's house on 109 Street, drinking beer as onlookers gathered on the sidewalk, all of us waiting for the runners to pass. I was there for the party, not the race, but looking at the strained faces of the two leading competitors—and eventually the straggling Canadians—I saw something that jarred me from my World's cynicism and scorn. These marathoners were in a different place, far, far away from the drinking, barbecuing and hollering Canadians lining the route.

In their faces one could see the true spirit of sport. They weren't running for the TV cameras, or their sponsors or their countries. They were nearly 35 kilometres into a grueling race, and somehow they were finding the will to continue pushing themselves.

Sights like those, unfortunately, have been rare over the first few days of the World's. Mostly I see giant inflatable products: Levi's jeans, the Esso tiger, a bucket of KFC, a cup of Booster Juice. Mostly I see businesses hoping to attract more customers with signs welcoming the World's and signs like the ones posted at the U of A's outdoor basketball courts, which say that the courts are not available during championship time. (Although on Sunday, when I was there with my ball on a perfect night for shooting hoops, they were empty—so I made them available.)

Sporting events, at their essence, about are stimulating people to participate, to seek out their own limits on whatever path they pursue. Cutting through the barrage of sponsorships and marketing hype, it was inspiring to see that this purity does still exist while watching the marathon. Perhaps the ethos of commerce that has consumed sport can be overcome someday.

While pondering this, my thoughts drifted back to what Wayne Wood said. You know, there is a certain art to the synchronized closing of streets. It can be exciting. ●

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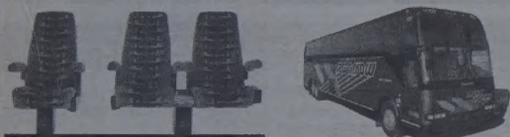
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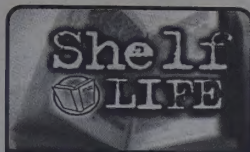
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Front



By DANA McNAIRN

Puck me harder

Trolling the web the other day looking for book gossip, an article in the New York literary mag *Lingua Franca* caught my eye. Sex and Shakespeare. Examples of adultery and premarital sex are common enough in the playwright's works, I thought. What's new there?

Well, according to *LF* managing editor Andrew Hearst, Shakespeare's making a splash all right—in the porn industry. We all know Romeo and Juliet had underage sex and the playwright had a thing for cross-dressing characters, but what about a play like *A Midsummer Night's Dream*? Cast your mind back to high school English: Oberon sprinkles the sleeping fairy queen Titania's eyes with a love potion that will make her fall madly in love with the first person she sees when she awakens. Of course, the first being she encounters is the hapless Bottom, who has been turned into a braying ass.

Shakespeare didn't reveal whether Titania and Bottom actually consummated their affair, leaving generations of curious literature students thirsting for further details. American film director Stuart Canterbury (*X-Girls*) also spent a lot of time mulling over the Titania/Bottom relationship, and ultimately concluded, Hearst writes, that the two star-crossed lovers *did* have sex—and boatloads of it. His new, big-budget (for porn) film adaptation of the play bears the sly title *A Midsummer Night's Cream*. (The advertising tagline reads "What (Horny) Fools These Mortals Be!")

Welcome to the burgeoning world of X-rated Shakespeare. Bet you didn't know there's quite a few flicks out there, to boot. Like *Romeo and Julian* (1993), *Hamlet: For the Love of Ophelia* (1996) and who could forget *Taming of the Screw* (1997). (I can't believe they still haven't gotten around to using the title

Coriolanus yet. —Ed.] See? There really is something for everybody in Shakespeare if you just know where to look. In Canterbury's *Cream*, not only do Demetrius and Helena get it on, but so do Titania and Oberon, and Lysander and Hermia. Oh, and in the sit-up-and-pay-attention opener, five lithe sprites enjoy themselves while a languid Titania looks on. In fact, there's so much sex in it that the film has been nominated for an award. Make that 10 2001 Adult Video News Awards, including a best actress nod to porn legend Nina Hartley (*Beyond Vanilla and White Lightning*) for her salubrious portrayal of Titania.

Hearst agrees that most academics would dismiss his tarty renditions of the Bard's classic fantasy out of hand. But he found someone who thinks all this sticky fun is a good indicator of the American post-Cold War cultural mindset. Hearst dug up English professor Richard Burt at the University of Massachusetts at Amherst. Burt's the author of *Unspeakable ShaXXspearas: Queer Theory and American Kiddie Culture* (St. Martin's, 1998), in which he maintains that "porn adaptations" and other "dumbed-down" versions of Shakespeare are actually instructive. It's merely a different way to flex a creative muscle, he says, plus one more genre that the U.S. can lay claim to having invented. (Jazz, the Broadway musical and now Shakespeare porn—what a country!) He's even got a website to bolster his thesis: naughtyprofessor.com, which comes complete with a page entitled "Porn Stars I Have Known" and pix of himself posing with "pro-porn feminist" Annie Sprinkle and the aforementioned Nina Hartley. Burt's got his eye on Hollywood as well, having completed the screenplay *Shrew You!*, which the good professor says is the very first lesbian adaptation of *Taming of the Shrew*.

Lingua Franca's Hearst notes that Burt isn't the only guy studying Shake-



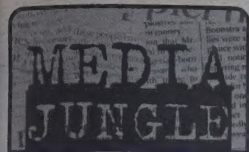
spearan porn. He says that during the last conference of the Shakespeare Association of America (held in April in Miami), a seminar called "Pornographic Shakespeare" was given. The scholars yakked about the usual dirty stuff found in the canon, but David Linton, a professor of communication arts and the chair of the humanities division at Marymount Manhattan College, presented a paper about *A Midsummer Night's Cream* and a recent gay-porn version of the same play. (By the way, did you know that the earliest known example of Shakespeare porn is *The Secret Sex Lives of Romeo and Juliet*, a softcore film made in 1968? Shortly after, Roman Polanski directed his *Playboy*-produced version of *Macbeth*, featuring topless witches and a naked, somnambulist Lady Macbeth.)

If you're thinking of using one of these "Shakesploitation" flicks to get around actually seeing the play—or, heaven forbid, reading them for your high-school English class—be forewarned that these films largely use Shakespeare to "hang all the sex on," and not surprisingly, few of the adaptations use the original text. I guess it's too hard to say, "Is this a dagger I see before me?" when your mouth's full. ☉

VUEWEEKLY PRESENTS

It's Here!!! The Season

Edmonton's Best Guide to the Season's Arts, Music and Dance Events!
Pick it up, Keep it, Use it



By DAN RUBINSTEIN

An advertiser-driven market

Like chickweed choking a backyard garden and zebra mussels doing their best impressions of underwater mollusk bunnies in the Great Lakes, it's no secret that advertising has been steadily consuming every available inch of urban space in North America over the last few years. From the urinal ads you unwittingly stare at while urinating to the giant downtown billboard towers erected in cities like Toronto, from shopping carts to supermarket receipts, it isn't much of a stretch to say that ads are everywhere these days. Accordingly, with so much of our city lives spent in transit, advertisers have realized how effective street signage can be. No longer content to restrict themselves to hawking products from inanimate road-side billboards anymore, they've embraced moving ads as an effective technique. Buses become billboards; companies pay ordinary citizens a few hundreds bucks a month for permission to transform their vehicles into ads.

Motomedia, a company based in the Toronto suburb of Woodbridge, have taken this strategy one step further. Buses drive along routes designed to get people home, to work or to the mall—advertising is not their main purpose. And people drive their private cars wherever they need to go, regardless of how many people might see their vehicles glide past. For the right price, Motomedia will eliminate this random element. If you hire one of their truck-mounted billboard ads, you're buying a mobile attention-grabber that goes where you want it to go, an ad which can literally chase down potential customers.

Started a year and a half ago by owners who'd seen the success of truck-mounted billboards in Italy, Hong Kong and New York City, Motomedia began working with clients in the Toronto market. Promoting everything from Chapters to *The Lion King*, its flatbed trucks with lit billboards on the back drove around the city and parked in strategic locations. Then requests started coming in from other parts of the country, so Motomedia began sending its trucks to Vancouver, Victoria, Kelowna, Calgary, Halifax, Montreal, Winnipeg and other communities in Ontario. "Being mobile," vice-president of sales and operations Mike Gillissie says over the phone from Woodbridge, "we go where the demand is."

This week, the demand is in Edmonton. Motomedia has dispatched two of its half-dozen trucks here for clients (AT&T and Wrigley) who want to reach the thousands of world track and field championships attendees. "They've just arrived," Gillissie told me last Wednesday. "When it's over, they'll leave. It's not really specifically for the track and field, but that's one of the reasons. We know they'll be a lot of people in town."

Roughly 70 per cent of the compa-



ny's business is based around special events like the World's, Gillissie explains. He knows where and when various festivals are being held around the country and coordinates campaigns with clients. In Edmonton, the two trucks will predominantly drive and park around Commonwealth Stadium. They'll be seen by people walking in and out of the venue, but they'll also be seen by people driving around the city as the trucks roam the streets during the curious and observant among us to peek over. "One of the advantages of the medium," says Gillissie, "is you can be strategic with it. You don't have to buy 20 billboards in a city and do it for the whole month. Sometimes it's more effective if we park in a key location. Other times it's not so much driving around but getting from one place to another."

Being seen by rush hour traffic is part of the package, though. But Motomedia trucks don't add to congestion—they oppose traffic, Gillissie says, so people stuck in bumper-to-bumper gridlock can't help but look. "The whole thing about traffic," he says, "we try to oppose traffic. That's in our basic interest." The company can also target specific demographics very precisely. A recent campaign for a Glaxo Welcome AIDS drug, for example, saw the trucks circling and parking in front of a Toronto convention centre that was hosting a pharmaceutical conference. (Even doctors and scientists stare at the darn things!) And when the Royal Ontario Museum wanted to drum up business for its "Sikh kingdoms" exhibit, it knew where to send Motomedia: the trucks parked outside several Sikh temples in Toronto on worship days. "It's not always huge numbers," offers Gillissie, "but very targeted numbers."

Heading off criticisms about the trucks spewing exhaust just to sell gum and long distance packages, Gillissie says that five of the six trucks are Hino, four-cylinder models—the cleanest-burning diesel trucks you can buy; "even cleaner than Japanese trucks." Motomedia also hopes to start using a natural gas truck, he says, and they're looking into the possibility of someday deploying solar-charged fuel cell vehicles. Still, the company has received a few complaints in Toronto from people concerned about pollution. But those people didn't know about the outreach work Motomedia does, Gillissie says,

like using the trucks in off-campaign hours to make deliveries for Meals on Wheels and other charities. (In Toronto, the company's website notes, "Motomedia is involved with the distribution of bottled water to the homeless.")

Adam Finn, a University of Alberta marketing professor, doesn't have a problem with trucks being on the road for the sole purpose of advertising. With city governments in Canada regulating the size and position of fixed billboards, mobile advertising has been evolving rapidly, he says. Having a vehicle entirely devoted to marketing, unlike bus ads, gives clients more value for their expenditures.

"You could argue that they have as much right to drive around as anyone else," Finn says. "People have different motivations for using a public facility [like city streets]. They have the same right to drive around as a city bus. If you buy into a commercial free market, then you're going to get advertising. Unlike some people, I believe advertising is valuable for society because it provides people with information about products. This is just another form of advertising and I don't think it should be prosecuted more than any other ads, like print ads in newspapers."

But Myles Kitagawa, the associate director of Edmonton's Toxics Watch Society and a Ward 4 candidate in next fall's civic election, has a different opinion. Sure, Motomedia trucks have a legal right to drive around, he concedes, but "it really does stretch the boundaries of acceptable use of the internal combustion engine. We accept the reality that auto-centric cities like Edmonton necessitate the use of single-passenger vehicles, but having vehicles with no other purpose than marketing is really frustrating."

Motomedia billboards compete with ads on the sides of ETS buses, Kitagawa adds, yet they don't offer the same public benefit—funding public transportation—the bus ads entail. Kitagawa does believe, however, that it'll be commercial interests who eventually pioneer the use of alternative energy-fueled vehicles. He finds that prospect encouraging. But he doesn't know how many years away that will be. And besides, he still has the same reaction to mobile billboards he had when he first saw them in New York City two years ago: "They're an eyesore." ●

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Uncle Sam squares off against B.C. bud

American drug warriors meet their match in B.C.

By PHILIP SMITH

That marijuana is rapidly becoming a major player in the economy of British Columbia has just been confirmed in a recently released report from the province's Organized Crime Agency (OCA). B.C. marijuana activists have for years touted marijuana as an economic stimulus for the province, but this latest report suggests that "B.C. bud" has become so entrenched, so economically potent and so culturally accepted that it may now be politically impossible to eradicate it. These facts on the ground, however, have not stopped

U.S. drug warriors from attempting to bring their hundred years' war to Vancouver. The DEA plans to open an office there by year's end.

Good luck, guys.

Here's what they are up against, according to the OCA: the province boasts 15,000 to 25,000 marijuana grow operations employing (at six persons per grow) between 90,000 and 150,000 people. The agency estimated the annual wholesale value of the pot crop at \$4 billion. At \$2,000 per pound, that's about two million pounds of B.C. bud each year, much of it headed south. The agency estimated that as much as 95 per cent of the crop is exported to the ravenous U.S. market.

"I'm not aware of anywhere in North America where a single [illegal] industry would be this important," Jim Brander, a professor of

business economics at the University of B.C., told the *Vancouver Sun* after studying the report.

King weed

How important is marijuana to the B.C. economy? Counting only the people directly involved in grow operations (six apiece) and taking the low end of the estimate, the marijuana sector's 100,000 workers make up five per cent of the provincial workforce and number more than are employed in the province's massive logging, mining and oil and gas industries (\$5,000 combined), the information and culture industries (99,000), provincial and local government (99,000) and business managers and administrators (79,000). Only the manufacturing sector, with 205,000 workers, is larger than the marijuana sector; the other two largest sectors—construction and transportation—both employ fewer than the high-end figure from official B.C. employment statistics, cited by the OCA (www.bcstats.gov.bc.ca/data/dd/handout/naicsann.pdf).

Marijuana is also one of the province's leading exports, perhaps the largest in dollar terms if the OCA export figures are accurate. The top legal exports are wood (\$3.2 billion U.S.) and oil and gas (\$1.5 billion U.S.). According to the OCA, marijuana exports accounted for as much as \$3.8 billion (U.S.).

And that is good for Canada. "Ideally, what any country wants to do is produce for export to other countries," says Lindsay Meredith, an economist at Simon Fraser University. "It creates a trade surplus and makes the currency stronger," he told the *Vancouver Sun*.

Accounting only for economic activity directly related to marijuana growing, the pot sector could represent as much as five per cent of the provincial economy, the OCA reported. But that estimate does not include the multiplier effect, the tool used by economists to measure an industry's impact on the larger economy. Because of the clandestine nature of the industry, the multiplier effect is impossible to calculate, said Meredith, but is still substantial.

The multiplier effect may be observed anecdotally in, for instance, Vancouver's 32 grow operation supply shops, twice the number of Burger King outlets in the city. (Washington-Baltimore, with a comparable population, boasts one grow shop.) Or in the town of Nelson,

where harvest season is announced by a big bump in the restaurant and bar business. Or in the new businesses from Vancouver Island to the Kootenays financed, rumour has it, by marijuana profits.

Some pot in every, er, pot

Some people close to the scene say OCA's figures are too high. Vancouver cannabis seed entrepreneur Marc Emery told the *Sun* he estimated the industry's worth at \$2.5 billion U.S., with some 60,000 people directly involved in the trade. Even so, marijuana production would remain one of British Columbia's leading industries. And that makes Emery happy. "Marijuana is the best industry any province can have," the B.C. Marijuana Party head told the *Sun*.

Not everyone is as sanguine as Emery. Mark Wexler, a professor of business ethics at Simon Fraser University, pointed to a slew of problems associated with illegal industries. As marijuana "becomes a predominant part of the economy," local support for enforcing the drug laws could dry up, Wexler said, especially in smaller towns.

Drew Edwards, author of a book on the local pot business, *West Coast Smoke*, told the *Sun* that is already happening in his community. "In Nelson, the people growing marijuana are your neighbours and your friends," he said, and people are reluctant to turn them in.

Wexler also pointed to the potential for violence in illicit industries. "The more an economy is illegal, the more that economy has the potential for violence," Wexler said. "Legitimate businesses generally don't take the law into their own hands, but illegal businesses do not have third parties [the judicial system] to act as intermediaries."

But even Wexler recognized that the problems he identified were related less to marijuana in and of itself than to prohibition. "Can marijuana be made legal and most of [those problems] go away?" asked Wexler. "Yes."

This is something that the provincial and federal governments will have to confront, said Wexler. "If we were in a jurisdiction where marijuana was a much smaller contributor [to the economy], we wouldn't be asking these questions," he told the *Sun*. "But now we're at the point where this is big business. The public [needs] to decide the degree to which the commercialization of marijuana should be brought

into the economy."

DEA on arrival

The U.S. Drug Enforcement Administration knows what its approach is and it is sending in the cavalry. Last month, the U.S. embassy in Ottawa announced that the agency will open a Vancouver office—the first in Canada outside Ottawa—early next year to coordinate investigations with B.C. police into the marijuana business.

"It will be a substantial office, not just a liaison office with one person," embassy spokesman Buck Shinkman told reporters. "You place your staff where there's the most business to be done."

The DEA has grown increasingly concerned about B.C. bud, issuing an intelligence brief in December warning that the B.C. marijuana business had become "a billion-dollar industry" and that "traffickers smuggle a significant portion of the Canadian harvest into the United States."

But the U.S. government is equally upset with the blind eye the province turns to marijuana crimes. The Vancouver grow squad doesn't bother to arrest most growers whose operations they raid, and growers who are arrested typically face fines. Very few are sentenced to prison, and those rarely for more than a few weeks. Throughout the province, only 17 per cent of incidents where police find marijuana result in arrests.

Leaf us alone


The U.S. State Department in its 2000 Narcotics Control Report had a suggestion for its northern neighbour: "Sentencing guidelines, together with stronger judicial and public support, would increase the impact of the [government of Canada's] law enforcement efforts and create a stronger deterrent to transnational crime."

That isn't likely to fly in British Columbia, where, according to recent polls, a majority favours legalization of marijuana. In a national poll last month, Leger Marketing found 52.4 per cent of B.C. residents would favour such a change in the law, and 46.8 per cent nationwide. But that B.C. majority does not yet hold for legal commercial production. According to a poll conducted last year in greater Vancouver, only one in five was ready to embrace the province's underground economic powerhouse.

But while the province grapples with its cannabis conundrum, thousands of growers are building a new reality on the ground. ☐

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DISHWEEKLY

Continued from previous page

ies. Smoking and non-smoking. \$

Manor Café (10109-125 St., 482-7577) Remarkable location, flavour and service. Great prices on dishes from around the world. \$

Matess Urban Bistro (8223-104 St., 431-0179) The first European bistro since 1996 and still the only one. Radeagast on tap. Only smoking. \$

Nina's (10139-124 St., 482-3531) Sophisticated, casual elegance. Live music Fridays and Saturdays. \$

Russian Tea Room (10312 Jasper Ave., 426-0000) Best cheeseecake in town. A quiet and romantic atmosphere; candlelight at night to warm your heart. \$

Stormin' Norman's (#29 Perron St., St. Albert, 460-1699) Cozy bistro offering appetizers, fresh salads, steaks, seafood, pastas. Cappuccinos, lattes and desserts. \$

Sweetwater Café (12427-102 Ave., 488-1959) In the heart of Old Glenora, delicious, health conscious dishes made fresh. \$

Tasty Tom's Bistro & Bar (9965 Whyte Ave., 437-5761) Find a taste explosion on the other side of the tracks. Let our chefs Tom and Christian entertain you for lunch, dinner or a late night snack. \$

CAPES

Aroma Borealis (Coopers & Lybrand Building, 211, 10130-103 St., 944-

9603) Designer sandwiches, latte, cappuccino, great coffee, and fabulous desserts by Skopek's Bake Shop. \$

Bennys Bagels Café on Whyte (10460-82 Ave., 414-0007) Come for breakfast, lunch, or for a latte or cappuccino after a night out. Check out our patio for the hot summer days. \$

Bohemia Cyber Café (11012 Jasper Ave., 429-3442) Comfortable surroundings, enjoy our array of productivity and entertainment software over a chai latte or a bowl of Mexican tortilla soup. \$

Café Amande (8523-91 St., 465-1919) Featuring fine french cuisine—quiches, tortes and crepes. Bakery and pastries. Take out catering. Live music Thursdays \$

Café La Gare (10308A-81 Ave., 433-5138) Smoke-Free. Licensed and offers a winning medley of culinary delights and fresh baked goods. \$

Café Lacombe (10111 Bellamy Hill, The Crowne Plaza, Chateau Lacombe, 428-6611) The finest in fusion cooking. Best breakfast and lunch buffets in town. \$\$\$

Café Lila's (10153-97 St., 414-0627) In the farmers market. Grilled sandwiches, daily specials, European desserts and specialty coffees in a smoke free environment. \$

Café on Whyte (10159-Whyte Ave., 437-4858) Open 24 hours on Friday and Saturday. Plenty of parking. Breakfast and lunch specials. Come and enjoy our quiet and friendly atmosphere \$

Calabash Café (10630-124 St., 414-6625) Creative Caribbean cooking in

casual yet comfortable atmosphere. lunch, dinner or late night snacks. Come for the food, stay for the party! \$

Cappuccino Affair (4 locations, 482-7166) Friendly staff, home-like atmosphere, fireplace. Light breakfast, lunch or night-time snack. \$

Expresszon Café, Market & Meeting Place (9142 - 118 Ave., 471-9125) Homestyle cooking in a friendly and creative atmosphere. Live music, artists giftshop, special events. Licensed. \$

The Commissary (11750-Jasper Ave., 488-9019) A large selection of fresh sandwiches, salads, soups, casseroles and desserts, to stay or to go. \$

Jazzberries Too Café (10116-124 St., 488-1553) Good home style cooking in a relaxed environment. Smokers always welcome. \$

Market Café (16615-109 Ave., 930-4060) Fast, fun and for the family. Featuring daily breakfast, lunch and dinner buffet and a delightful a la carte menu. Non-smoking. \$

La Piazza (10458 Whyte Ave., 433-3512) Specialty and European coffee, breakfast, buns and bagels, home-made soups, sandwiches, bagel melts, lasagna. \$

Muddy Waters Cappuccino Bar (8211-111 St., 433-4390) Great eats and drinks in a comfortable atmosphere. Daily liquor and food specials. Open till midnight. Catering. \$

Savoy's Gourmet Health Café (11010-51 Ave., 437-7718) South Indian cuisine, vegetarian menu, sandwiches and soups for under \$3.99. Fruit and vegetable juice bar. Non-smoking. \$

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* We asked a really smart math guy how many different 4-Paks you can order with 17 toppings, 2 different crusts, 2 different sauces, 2 different types of wings and a cookie. He told us 3,689,471,240 and we believe him. If you come up with a different answer, feel free to fax Dave at (403) 264-2705 with the equation you used. We apologize in advance if this number is a little off, but the fact is, we're really good at pizza but not that good at math. The math guy is good at math, so we trust him.

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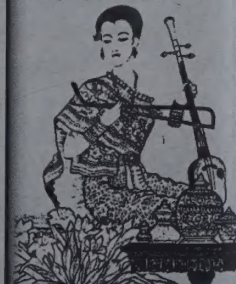
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The Sicilian is satisfyin'

Servings huge, service flawless, prices cheap at Italian eatery

By DAVID DiCENZO

Don't you just love pleasant surprises? Like finding a saw-buck in a jacket that's been in the closet for a year, or getting "special" attention when it's not even your birthday.

After a long day of running my rear off at the World Track and Field Championships, three staff members of the Canuck wire service and myself went out for a well-deserved dinner.

We were downtown and tried to squeeze in at a place on Jasper Ave, but the wait was too long. Instead, we crossed the street and entered **The Sicilian Pasta Kitchen**, where it was still busy but with enough room to seat four tired scribes. I considered this unexpected turn of events to be a blessing.

Completely upscale the Sicilian Pasta Kitchen is not. Nor is it divey. They've created an atmosphere where you'd feel completely comfortable dressing up and sharing wine with a date or (in my case) just enjoying a casual meal wearing a ballcap.

I'd heard that the restaurant was a good one, but I guess I still have a

thing about Sicily. I come from an extremely liberal Italian family, yet lore has it that the sole piece of advice my Pop passed on to my big sister was "Whatever you do, don't marry a Sicilian." Well, maybe a guy from the island wouldn't make a good hubby—but that doesn't mean food from the region is bad. Actually, the food at Edmonton's version of Sicily was excellent.

You like-a the sauce?

Once seated by the (tremendous) hostess, our group indulged in a few rounds of beverages (Moretti beer for me) and then started the feast with a couple appetizers. A tasty order of deep-fried calamari with delicious tomato dipping sauce was so big it went unfinished amongst four guys. You can tell a decent Italian place by the sauce—it was thick and they were generous with the olive oil, which is all good to me. I liked the bruschetta, though I think I've collected enough secrets from previous employers that I can make it better. That's no slag whatsoever—like I said, I liked it.

The main dishes were also extraordinarily large. My fellow diners all opted for pasta, from the arrabbiata (spicy tomato sauce) and linguine Medeterraneo (sun-dried tomatoes, artichokes, pancetta, tiger prawns, black olives and feta) to the

one with tons of crab in a cream sauce (the name of which escapes me—must've been the Morettis). Each gent was more than satisfied and the only one who finished his whole bowl was about 6'3".

I was craving a big entrée, but because the bill was being taken care of, I didn't want to take too many liberties. (Funny—that's usually when most people do just that.) Anyway, I picked the vitello (that's veal—sorry folks, it's one of my faves) panini topped with tomato sauce and provolone cheese. It would normally have come with pasta or salad, but for a tonie more you can have both, which is exactly what I did. It was terrific—the penne and the traditional mixed greens, too—reminding me of younger days when a veal parmigiana sandwich for lunch was the highlight of my week.

As good as the food was, I thought the service was equally strong. I already referred to the hostess—did I mention she was tremendous?—but our waiter had obviously looked after many tables before, showing up at all the appropriate times and leaving us alone when required. I don't have a single negative thing to say about the entire experience.

The prices were reasonable, too. Especially when someone else is paying. ☺

The Sicilian Pasta Kitchen
11239 Jasper Ave • 488-3838



the druid

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Sat, Aug 11 DJ Sun & DJ Jonesy

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NEW DINNER MENU

DISHWEEKLY

Continued from previous page

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Sugar Bowl (10922-88 Ave., 433-8369) The eclectic & eclectic café. Full espresso bar, fresh baking daily. Daily hot specials. Live entertainment Friday nights. \$-\$\$

Sunterra Market (Commerce Place, 201, 10150 Jasper Ave., 426-3791) Muffins and pastries freshly made at our on-site bakery. Non-smoking. \$

Urban Grind (10124-124 St. 451-1039) Come and try our Fresh Fruit Bubble Drink in our eclectic atmosphere. Variety of specialty coffees, mouthwatering desserts, homemade soups and sandwiches made fresh when ordered. Open until 2 a.m. Mon.-Fri. Smoking. \$\$

CAJUN

Cajun House (7 St. Anne St., St. Albert, 460-8772) Worth the drive to sample some of the best jambalaya and gumbo in the province. \$\$

Da-De-O (10548-82 Ave., 433-0930) Funky-style restaurant in an old-style diner on Whyte Ave. Smoking. \$\$

Louisiana Purchase (10320-111 St., 420-6779) Higher-end style of cooking from the Bayou and great atmosphere. Non-smoking. \$\$

CANADIAN

Barb & Ernie's (9906-72 Ave., 433-3242) One of the best mom and pop operations in the city. \$\$

Billiards Club (2 fl. 10505-82 Ave., 432-0335) Rack 'em up and chow down, with heaps of burgers & mugs of ale. \$

Century Grill & Lounge (3975 - Calgary Trail South, 431-0303) Lunch, dinner, cocktails. Upscale dining serving many grilled Canadian specialties. Private dining room, restaurant, lounge and two outdoor patios create Edmonton's most sought after destination. \$\$\$

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Devlin's (10507 - 82 Ave., 437-7489) Now serving lunch specials. All soup and sandwich combos for \$6.95. Also half price happy hour on drinks and food daily. \$

Fife n' Dekel (9114-51 Ave., 436-9235, 10646-170 St., 489-6436, 12028-149 St., 454-5503) Best sandwich award winners in the Vue Weekly 2000 golden fork awards. Non-smoking. \$\$

The Garage Burger Bar and Grill (10242-106 St., 423-5014) Best home-made burgers with daily lunch specials at student-friendly prices. Smoking. \$

High Level Diner (10912-88 Ave., 433-0993) Wholesome and health conscious. Known for their tasty veggie burgers. Non-smoking. \$\$

Keegan's Family Restaurant (8709-109 St. & 3458-99 St., 439-8934) Open 24 hours every day. Breakfast served all day. Affordable homestyle meals. \$

Larry's Café (6, 10015-82 Ave., 414-6040) Best breakfasts and lunches on the south side. Cheap prices! Open till 3:30 p.m. daily. \$

Louie's Submarine (8109-104 St., 431-0897) In-store fresh baked bread. Soups and salads. Catering business and social lunches or dinners. \$

Nellie's Tea Shoppe (12606-118 Ave., 452-9429) Home-made meals. Specializing in traditional English high tea and gourmet evening meals. Open till 9 p.m. \$\$

Precinct 55 (5552 Calgary Trail S., 432-5550) Red eye breakfast, Wednesday Wing night, Sunday smorg, homemade cooking. Licensed, Happy hour, smoking. \$

Rosie's Bar and Grill (10604-101 St., 423-3499) Nothing fancy, but sensible home cooking without the frills. Non-smoking restaurant with smoking lounge. \$

Sheeky's (7623 Argyle Rd., 426-8983, #100, 10130-103 St., 424-8657) Real food, real fast. Terrific Italian Dishes. Soups/salads/sandwiches made from scratch. Call

ahead for reservations. Smoking. \$

Squires Pub/Starvin' Marvin's (10505-82 Ave., 439-8594) We invite you in for daily and monthly specials, as well as happy hour from 4-8 pm. (www.squirespub.com) \$

Staccato's Soup, Stew and Chili Bar (9082-51 Ave., Southgate Mall, Commerce Place, 466-5062) A Canadian fresh food company, serving the best soups, stews and chilis by Canyon Creek Soup Company. No MSG or preservatives. Non-smoking. \$

The Tea House (52404 Range Rd. 221, Ardrossan, AB, 922-2279, 922-6963) Country fresh foods for lunch, dinners or breakfast. antiques, local arts and crafts and unique gifts to browse around. Breakfast and lunch \$; dinner \$-\$\$ Non-smoking.

Unheardof Restaurant (9602-82 Ave., 432-0480) Over 17 years of operating a fine dining establishment in a newly renovated building. Non-smoking. \$\$\$\$

Urban Lounge (8103-105 St., 439-3388) For lunch, dinner or late night fare, experience wholesome home-made burgers. \$

The Village Café (11223 Jasper Ave. 488-0955) Serves homemade gourmet dishes prepared by red seal chefs on site. Specializing in prime rib, seafood, pasta and stir fries. Non-smoking. \$\$

CHINESE

Blue Willow (11107-103 Ave., 428-0584) Great food, great service and great non-smoking atmosphere. \$\$

Double Greeting Wonton House (10212-96 St., 424-2486) The rock 'n rollers concert. Try a spicy long donut with rice roll or a curried chicken plate, washed down with a fine sago concoction. Smoking. \$

Genghis Grill (10080 Jasper Ave., 424-6197) "A Mongolian food experience." Soon opening dinner café. \$

Noodle Noodle (10008-106 Ave., 422-6862) The best Dim Sum in Edmonton. Non-smoking. \$\$

Man's Café (12520-118 Ave., 452-3672) A super stop for a variety of tasty treats. Make sure to try the

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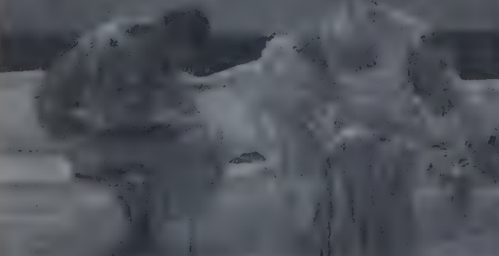
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Xian Szechuan (10080 - 178 St., 484-8883) Delicious selection of authentic Szechuan dishes. Non-smoking. \$\$

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David's (8407 Argyll Rd., 468-1167) Specializing in Alberta beef dishes on the south of the town. Smoking in the lounge. \$\$

Franklin's Inn Dining Room (2016 Sherwood Dr., Sherwood Park 467-1234) All day breakfast and a great selection of all your favourites. \$-\$

The Grinder (10957-124 St., 453-1709) 20 years old but under new management. Also lounge and games room. Smoking in the lounge. \$-\$

Mayfield Grill (1665-109 Ave., 930-4062) Casual dining in an elegant atmosphere, extensive menu for lunch and dinner, best Sunday brunch. Smoking in the lounge. \$\$

Richie Mill Bar and Grill (10171 Saskatchewan Dr., 431-1717) Century old fieldstone walls create a cozy atmosphere in which to enjoy a variety of dishes or relax during happy hour 4-6 p.m. Smoking. \$-\$-\$

The Sidetrack Café (10333-112 St., 421-1326) Whether you like succulent steak, decadent eggs Benedict in the morning or late night chicken wings, the Sidetrack Café's kitchen will do it for you. Smoking in the lounge. \$-\$

Teak Room (16615-109 Ave., 484-0821) Enjoy a fine dining experience with gourmet dishes prepared by our

award-winning chefs. Non-smoking. \$\$\$

Thomas' Fishermen's Grotto (9624-76 Ave., 433-3905) Fine dining fish and seafood, featuring the seafood lover's feast for two. Brunch, lunch and dinner. Non-smoking. \$\$\$

Turtle Creek Café (8404-109 St., 433-4202) Continental-style bistro with good variety of dishes and pizza, stir-fries, pasta and more. Non-smoking. \$\$

Von's Steak and Fish House (10309-81 Ave., 439-0041) Alberta beef at its best and great seafood, too. Smoking. \$\$\$

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Asian Hut Restaurant (4620-99 St., 430-8267) Try the best East India has to offer. \$-\$

Jewel of Kashmir (7219-104 St., 438-4646) Discover a place that's out of this world. Designed to capture the excitement and glamour of India.

Khazana (10177-107 St., 702-0330) Authentic Tandoori cuisine in one of Edmonton's most elegant dining rooms. Smoking in the lounge. \$\$

New Asian Village (10143 Saskatchewan Dr., 433-3804) Cooking at its best from the subcontinent with a great panoramic river valley view. Smoking. No minors. \$

Spicey House (9777-102 A Ave., Canada Place (Food Court), 425-0193) Veg and non-veg curries with choice herbs, the secret to the intoxicating flavour of Indian cuisine. \$

EUROPEAN

Continental Treat (10560-82 Ave., 433-7432) Enjoy excellent European cuisine in an elegant yet comfortable atmosphere. Non-smoking. \$\$

Madisons Grill (Union Bank Inn, 10053 Jasper Ave., 423-3600) Unique historical building; upscale regional cuisine with a European influence. Non-smoking. \$\$\$

Restaurant Moskow (104, 14315-118 Ave., 455-7677) Try Russian dishes like borsch and meat dumplings in the warm atmosphere and listen to Russian music. Non-smoking. Lunch \$. Dinner \$\$. \$

The Russian Tearoom (10312 Jasper Ave., 426-0000) Romantic quiet restaurant in the heart of downtown. Best cheesecake in town. European and Ukrainian cuisine. Palm readings daily. Non-smoking. \$-\$-\$

FRENCH CUISINE

Café Amandine (8523-91 St., 465-1919) Fine French cuisine. Entertainment on Friday and Saturday. Non-smoking. \$

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La Bohème (6427-112 Ave., 474-5693) A rare establishment where the alchemy of the surroundings, food, drink and service combine to create something approaching the art of living well. \$\$\$

Three Musketeers (10416 - 82 Ave., 437-4239) Come and try our traditional French cuisine at an affordable price in a unique setting. Patio now open. Non-smoking. \$\$

Normands (11639A Jasper Ave., 482-2600) Whether you're craving a wild mushroom soup or have an appetite for wild game, we can fill your needs. It's a country-French fare with an Alberta accent. Smoking in the lounge. \$\$

GREEK

Grub Med Ristorante (17 Fairway Dr., 119 St. & 37 Ave.) Edmonton's finest Greek restaurant. Open for dinner at 5 p.m. \$-\$-\$

It's all Greek to me (10127-100A St., Rice Howard Way, 425-2073) Delicious spanakopita with fine Greek wines. Beautiful Greek atmosphere. Smoking. \$\$

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DISHWEEKLY

Continued from previous page

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Sytaki Greek Island Restaurant

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(10444-82 Ave., 433-6768) Authentic Greek food, belly dancing, and the friendly staff create a fun and boisterous atmosphere. Non-smoking. \$\$

IRISH PUB

Celli's (10338-109 St., 426-5555) A great variety of pub food and drinks. Smoking. \$-\$\$

The Druid (11606 Jasper Ave., 454-9928) The best pub food, drinks and industry night in Edmonton. Features authentic Irish entrees and daily lunch specials. Smoking. \$-\$\$

O'Byrne's Irish Pub (10616-Whyte Ave. 414-6766) We serve a variety of pub food, all hand-made with care and pride. From our homemade fish 'n' chips to our near famous Irish breakfast. Our menu changes daily, so please come in and indulge in the experience. Smoking. \$-\$\$

ITALIAN

Bruno's Italian Restaurant (9914-89 Ave., 433-8161) Quiet, one of Edmonton's best kept secrets. Smoking. \$\$

Chianti! (10501-82 Ave., 439-8729) Botanical paintings serve as a nice backdrop in establishment offering the best pasta selections in town. \$\$

Flore Cantina Italiana (8715-109 St., 439-8466) Good, affordable, restaurant off campus. Non-smoking. \$

Frank's Place-Pacific Fish (10020-101 A Ave., 422-0282) Situated half a block from Churchill Square and summer festival fun. An extensive Italian and seafood menu and friendly efficient service ensure a return visit. Smoking. \$-\$\$\$

Giovanni's Restaurant (10130-107 St., 426-2021) Delicious cuisine for a

song, featuring Giovanni himself when he breaks into a heart-stopping aria. \$\$

Il Portico (10012-107 St., 424-0707)

Trendy downtown restaurant with fresh imaginative dishes. Non-smoking. \$\$\$

Italian Kitchen Restaurant

(69 Ave., 178 St., Callingwood Mall, 489-5619) Relaxing Italian dining. From pastas such as fettuccine alfredo to dishes such as steak Diane. Non-smoking. \$\$

Itallx Ristorante Italiano

(512 St. Albert Trail, St. Albert, 459-8090) Delicious, homemade Italian food \$\$

Pappa's (4702-118 Ave., 471-5749) A fine Italian family restaurant. Non-smoking. \$\$

Sorrentino's (10844-95 St., 425-0960) In the heart of Little Italy, serves delicious authentic Italian fare. Non-smoking. \$\$

Sorrentino's Whyte Avenue (10612-82 Ave., Varscona Hotel, 474-9860) Authentic Italian cooking. Tantalizing appetizers, pizzas, calzones, pasta, sandwiches and entrees. Smoking in the lounge. \$\$

The Old Spaghetti Factory (10220-103 St., 422-6088) Heaping plates of spaghetti served with their patented thick, tasty sauce. Non-smoking. \$\$

That's Aroma (11010-101 St., 425-7335) The garlic specialists, offering fine Italian cuisine. \$\$

Tin Pan Alley Pasta House & Winery

(4804 Calgary Trail South, 702-2060) Pasta by day, party by night! Edmonton's hottest new restaurant for delicious and affordable pasta. Smoking in the lounge. \$\$

Tony Roma's (11730 Jasper Ave., 488-1971) Great barbecue chicken and ribs with lots of food on your plate. Non-smoking. \$\$

Zenari's on 1st (10117-101 St., 425-6151) Enjoy eclectic Italian food in an intimate funky atmosphere. Dinner or drinks, featuring live jazz every weekend. Wheelchair accessible. Non-smoking. \$

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Grab-a-bite (10351 Whyte Ave., 433-6336) The perfect spot for either a quick bite or an evening of dining. A varied selection of Chinese, Japanese and Vietnamese dishes. Non-smoking. \$\$

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Mikado (10350-109 St., 425-8096) The oldest Japanese restaurant in Edmonton for a good reason. Non-smoking. \$

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DISHWEEKLY

Continued from previous page

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Yabbo's Boneyard/ The Library (11113-87 Ave., 439-4981) Our speciality is Saturday and Sunday brunch. We're open for lunch, dinner and after work, to unwind and have fun. Smoking. \$

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Change purse, T-shirt, watch and wrist band by Emily

to see the reflection of a skeleton while the words "No Future" mix with "Know Future" in a circle around her moody, apathetic face.

What I like the most about both the T-shirts and the Emily website is that they portray Emily doing pretty cool stuff alone—like making her own radio station in her garage or turning the basement into a series of science laboratories. Emily is also often shown writing while sitting in a dim jail cell with slightly bent rails; you can even purchase little duplicates of "Emily's Black Book" or "Emily's Locking Diary." Some of the screens may be a little silly and redundant (like the one that says "underachiever" or "Have a Bad Day"), but

kitty" stencilled up the arm. (I'm not sure what the connotations of that phrase are supposed to be, but they're sort of cute if you're into that sort of thing.) The colours of the Emily pieces are chosen very specifically, if not obviously: they only come in black, red, white or pink while the screens are always in black, red and white. A myriad of Emily accessories are also available, from keychains, wallets, socks and tote bags to skateboard decks featuring Emily looking into her Magic 8-Ball

I'd rather see a T-shirt line for young teens that focusses on an alternative individual than shirts with "Porn Star" or "Hot Stuff" or "Princess" emblazoned across them.

Emily bounty

I do hope, however, that Cosmic Debris isn't merely trying to exploit teenage depression in order to create a character that they hope kids identify with. The line has a certain satirical appeal that might be appreciated

by slightly older consumers, but after all, it's pretty clear that the target market is teenagers. Then again, I suspect few of the teenagers who purchase Emily T-shirts from Colour Blind are, in fact, social outcasts: I also doubt whether kids who are actually like Emily would desire T-shirts with logos like "Public Emily." But it's always nice to see something a little bit different.

The very clever website, on the other hand, is something I would definitely have enjoyed if I had come

across it on the Net when I was a kid. It's mostly black, with different areas that pop out when you scroll over them and require you to perform various tasks—e.g. "find the clue to reach Emily's hideout" or "play Emily's mind game"—before you're allowed to advance to the next screen. It's all very much like an online kids book: as you find out more and more about Emily you delve deeper and deeper into the mystery, which involves discovering what happened to Emily on her "Strange

Dave." You can also vote with other surfers as to what you think Emily's various favourite things are and solve Emily crosswords to win merchandise. Wearing an Emily T-shirt, then, is partly advertising but it's also partly an act of admiration, and that is definitely a good thing when it comes to fashion. ☺

Photos: Francis Tétrault

Model: Shannon

T-shirts & accessories: Colour Blind

Photo: Darren Greenwood

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The greatest Joe on earth

Scar's eclectic Joe Henry is a song-driving man

By DAN RUBINSTEIN

A haunting lyricist, a cryptic storyteller, an enthusiast of the ambient, a onetime boxing disciple and a childhood classmate of Jeffrey Dahmer, Joe Henry specializes in an ever-shifting blend

of jazz, rootsy rock, blues and country that's best when unfurled in dark, smoky clubs. It's about mood and perception, equal measures shouting out and looking in. When Henry saunters onto the stage for a pair of workshops this weekend after his mainstage set Friday night, he'll have an obstruction to dance around, an impediment he encountered only once during his most recent batch of touring, opening for David Byrne and Emmylou Harris. On Saturday afternoon, egads, he'll be performing under the Gallagher Park sun!

"The only hitch," Henry says about his string of dates with Harris and Byrne, mostly in soft-seat theatres, "was when I played at a festival outside in the daytime. You lose your mystique. You lose your blue light. That hampers things. You can still make it fly, but it's more difficult. You've just gotta stake your claim."

Henry's claim is that he walks a landscape of his own creation. From 1990's austere, acoustic *Shufletown* to the detailed dialogues and electric guitar shrieking of 1996's *Trampoline* to the drum loops and sampling of 1999's Daniel Lanois-mixed *Fuse*, Henry is constantly seeking out new destinations. North Carolina-born, Michigan-raised, New York City-honed and Los Angeles-living, he believes you can find examples of excellence in any type of music. And he definitely walks that talk.

But as much as Henry's press reflects his musical vicissitudes, it's the contemplative, floating words—and the ideas behind them—that really furnishes his songs with their power. Shaped by visual arts as

much as literature, Henry's stories are precise and ambiguous at the same time. "Songs need to be specific enough to be engaging but mysterious enough that you have to keep coming back," he says over the phone from his home just outside L.A. on another "maddeningly" beautiful southern California day. (Although the temperature does drop at night, he observes coolly, which makes it almost feel like weather.)

folk fest

preVUE

"That's just part of my sensibility as a writer," he continues. "Even if I think I'm being very succinct and direct, I'll come back to a song later and find that I'm not. I don't write to be difficult, though."

Pryor commitments

Oftentimes, Henry says, songs seem to find him. He's playing around with some vague thoughts and themes and, presto, it's like he's tapped into something that exists already. "It's like digging a well," he says, "and one day you just get lucky." That's pretty much the story behind "Richard Pryor Addresses a Tearful Nation," the leadoff track on Henry's latest album, last year's *Scar*. (The song features a sax solo from legendary 71-year-old free-jazz genius Ornette Coleman.) Henry has been interested in Pryor for a long time. "I think he's a wildly unusual, influential figure in American pop culture," he says. "Before him, comedians were just entertainers. He got up and spoke heinous truths, sort of like Bob Dylan and Miles Davis did in their own ways." One day, while trying to put a few lines together, Henry realized he was thinking about Pryor. "It was easy to let it unfold," he recalls. "And that song sort of became a template for the record. It was so languid and needed to be orchestrated. I thought, 'If I do this song, it'll tell me how the rest of the record has to come together.'"

Scar, a string of 10 stellar tracks, is a smooth, flawless album. As much as I try to avoid the slothful, perfunctory tendency to reference one musician's style with the names of other artists, I can't help it here.

Henry sounds like Daniel Lanois, Tom Waits, Robbie Robertson and Elvis Costello blended together with the soul of a jazzman and a dash of reggae vocals funk up his delivery. (Henry is also Madonna's brother-in-law—he's married to her younger sister Melanie Ciccone—but there's not a trace of the Material Girl's pop in his delivery. When asked by *Talk* magazine about the impact of his relationship with Madonna—for whom he wrote the top-five hit "Don't Tell Me," which appears as a distinct track called "Stop" on *Scar*—he said, "only on occasion has it even gotten me a better table at a restaurant." To *CMJ New Music Monthly*, he recently remarked, "I hear her on the radio, and to me it's just the sound of my children's teeth straightening.")

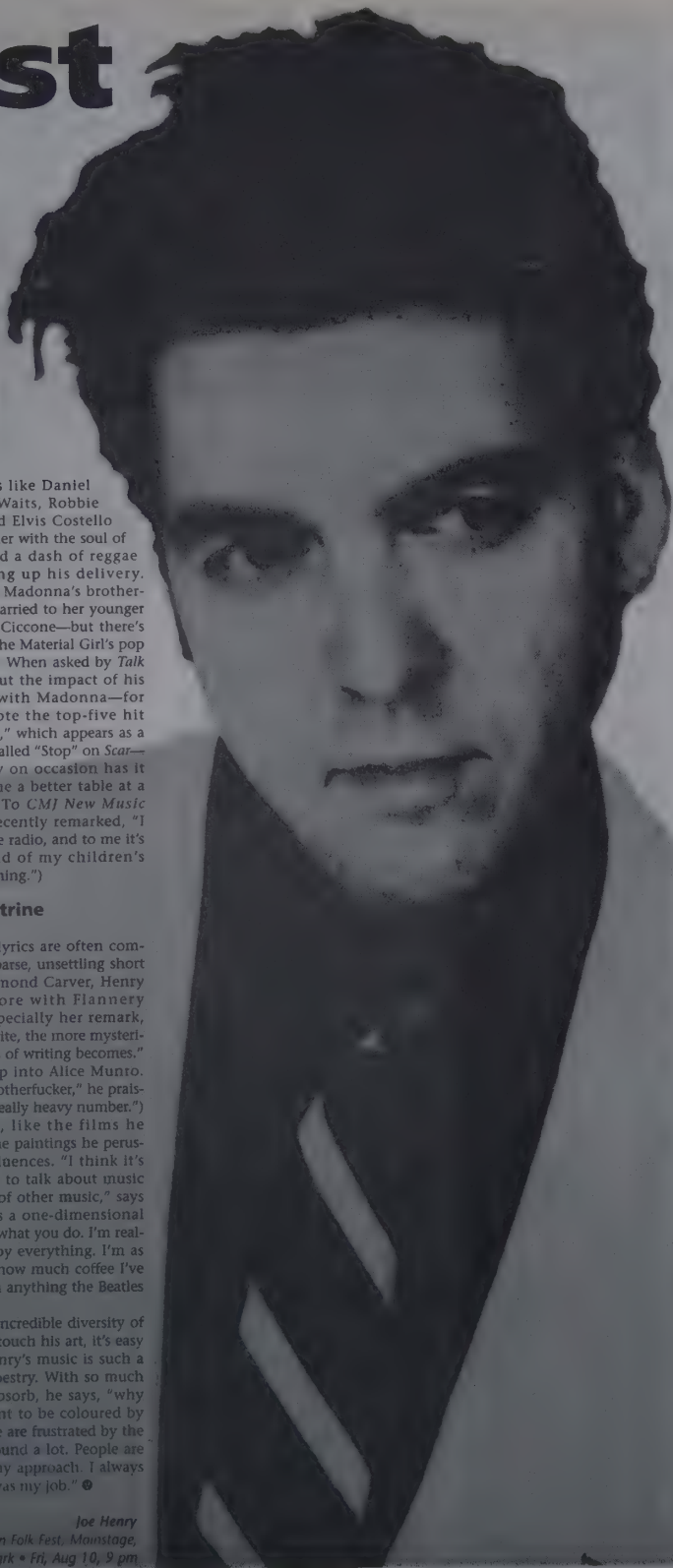
Munro doctrine

Although his lyrics are often compared to the sparse, unsettling short stories of Raymond Carver, Henry identifies more with Flannery O'Connor, especially her remark, "The more I write, the more mysterious the process of writing becomes." (He's also deep into Alice Munro. "She's a bad motherfucker," he praises. "She's one really heavy number.") Both women, like the films he watches and the paintings he peruses, are big influences. "I think it's really limiting to talk about music only in terms of other music," says Henry. "That's a one-dimensional way to look at what you do. I'm really influenced by everything. I'm as influenced by how much coffee I've had today than anything the Beatles ever recorded."

Given the incredible diversity of mediums that touch his art, it's easy to see why Henry's music is such a multi-hued tapestry. With so much out there to absorb, he says, "why wouldn't I want to be coloured by all of it? People are frustrated by the fact I jump around a lot. People are frustrated by my approach. I always assumed that was my job." ☉

Joe Henry

Edmonton Folk Fest, Mainstage, Gallagher Park • Fri, Aug 10, 9 pm





Sun comes up, it's the Cowboy Junkies

Keeping an Open mind

Cowboy Junkies' hushed music belies outspoken attitudes

By PHIL DUPERRON

As I talk to Alan Anton of the Cowboy Junkies, it becomes obvious he is worried about the future of creative music. Words like "conglomerates" and "control" keep popping up during our conversation. He's in California with bandmates Michael, Margo and Peter Timmins, touring to promote the Junkies' new album, *Open*. It's full of long, melodic songs that Margo's voice fills with the aching sadness that has become the band's trademark. "We've got a sound we've developed and like that we don't stray too far from," Anton says.

Instead of taking time off from their busy schedule, the band recorded *Open* in a series of short sessions over a period of eight months along with three other musicians they've toured with over the last two years. The disc was basically recorded live in the studio, the same minimalist approach found on almost all of the seven Junkies releases that preceded it. "Our philosophy is to capture the sounds that are there," Anton says, "rather than pick it apart and try to create something in the studio." *Miles From Home* was the one time the band really let themselves play around in the studio—"We were happy with the result, but didn't like the process," Anton says, explaining that everything took so

long that they were eager to return to their previous "quick and easy" approach for the follow-up.

The Cowboy Junkies are one of those rare musical beasts: a Canadian band that has a stronger following in United States than at home. "That's really been our main market for years now," says Anton, "because the American market is so much more diverse than ours, which makes it more difficult for corporate interests to control."

Canada has way fewer media outlets, so it's easier to control. In the States there's way more choice."

He saves his harshest words for Canadian college radio, saying it has been "marginalized" by the music industry who use it as a stepping stone to raise interest in the bands they want people to listen to and buy. "Unfortunately," Anton explains, "college radio is the last place you're going to hear non-commercial music. They end up destroying the spirit of college radio."

Spears, not careers

Anton may sound bitter about the industry, but that bitterness is probably justified, given the ever-smaller number of entertainment companies now running the show, all of whom care about little except the bottom line. The result, Anton fears, is that music is being considered not an art but a commercial product. Anton saw the process firsthand when the Junkies' old record label, Geffen, was swallowed up by Universal, who then decided the Junkies' subtle sound wasn't what they were looking for and cut the band loose. "[Record compa-

nies] have no interest in career musicians," Anton says. "All they want to do is sell Britney Spears albums. Real music is isolated to the netherworld." He does see a bit of a silver lining, though: as companies merge and artists get left out to dry, they will be free to find smaller companies more in tune with their sound.

The problem, of course, is that these smaller labels lack the money and power to sway public opinion that the corporate giants enjoy. Perhaps the Internet may provide a way for musicians to reach people without corporate influence; then again, maybe it'll turn into one more way for the giants to force-feed the masses stale, safe, profitable music. "It's really nebulous right now," says Anton, "with the amount of money the industry lost because of Napster and Napster clones. They're going to have to find a way to get that back."

Swap 'til you drop

Anton, however, remains a big fan of music-swapping sites. "It was great to be able to listen to absolutely anything online," he says, adding that the record companies "dropped the ball" by going after Napster instead of embracing the possibility of a free way to get music to people. "They would have to spend millions of dollars to get people interested in downloads," says Anton, and now Web-savvy consumers are getting "a fuck-you attitude" from the industry. He's right—what kind of future is that? ☺

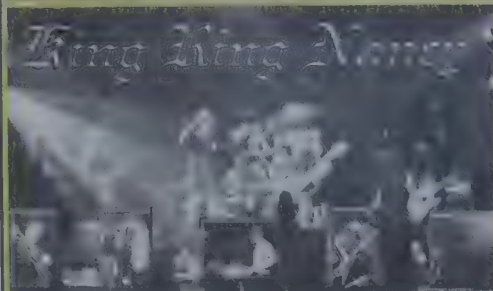
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MUSICNOTES

BY WAYNE ARTHURSON

Mmmm.... roadies

Chunk • **Red's** • **Thu, Aug 9** Touring Canada in the winter is one of those good news/bad news propositions. On one hand, you're probably the only band out there, so you have a good chance of getting shows and drawing crowds suffering from cabin fever and in need of good night out. On the other, if you break down in the middle of the nowhere, you could be the second coming of the Donner Party.

Which is actually part of Chunk's game plan. "If the van breaks down in the middle of Bumblefuck, Nowhere, we're going to take an extra roadie along as an extra food source," says drummer Troy Rossing. "But not someone too fast or too strong or he'll be whooping our ass and eating us. Somebody slow and weak." So there you go—if you see Chunk advertising for a roadie for a possible winter tour, walk away.

Once we finish talking about the band's dining plans, my conversation with Chunk (which also includes Erin



Chunk

Langier on vocals and bass and Jay Chalmuke on guitars) continues to be fixated on death—specifically which member of the band will buy the farm first. Going solely by lifestyle, Rossing figures he'll be the first one to go. But then again, he notes, "We've all passed that magical rock 'n' roll age of 27, so I think we'll live forever."

In fact, Chunk is planning a winter tour because they've spent most of their summer in the studio. They aren't planning to do anything fantastically different with their new disc, Rossing says; they're just working on production values. The band got some good response from labels

about their music but were told to improve the production. That means instead of two or three takes for each track, they'll probably do 10 or 12.

"We're a little more polished this time," Rossing says. "Production means a lot. Whenever you send something to a record company, they really look towards production these days. And right now we're just doing the bed tracks in Edmonton and then we go to Toronto for the rest. But the shit is going pretty cool right now."

Chunk have enlisted the magical hands of Phil Bolonga, who's worked with the Police, Deep Purple, Tina Turner and other heavyweights, to do

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who's playing where and when this week

Thursday

Aug. 9—Tineta, Electric Avenue at Casino Yellowhead • Bissett and Watt at City Hall • David Lee Murphy, Clayton Bellamy Band at Cook County Saloon • Smells Like Fun at Druid • Brett Miles Trio at Four Rooms Restaurant • Edmonton Folk Music Festival at Gallagher Park • Terry Morrison, Cam Neufeld, Roshan Gervais, Paul Sussman, Tara Bouten-Hauck at Global Communications Centre • Mustard Smile at Iron Horse • Wide Mouth Mason at Joint • Trism at King's Knight Pub • Robert Walsh Band, La Girondole, La Twiz, Pierre Sabourin, Crystal Plamondon, Julien Constantin, Julie Zenatti, Luck Maeril at Kinsmen Park • Richard Blaze at Lion's Head Pub • Hurtin' Albertans at Longriders Saloon • Ronnie Hayward Trio, Krazy 8's at New City Likwid Lounge • Chunk, Flu at Red's • SOTTO at Rev • Dave Hiebert at Sherlock Holmes Capilano • Tim Becker at Sherlock Holmes Downtown • Shane Young at Sherlock Holmes on Whyte • Sam August at Sherlock Holmes WEM • The Nomads at Siderack Café • Dino Dominielli Quartet at Tin Pan Alley • Rotting Fruit at Urban Lounge • Helen Nolan, Rault Brothers, Affle Zappacosta at Winston Churchill Square

Friday

Aug. 10—Chittle at Atlantic Trap and Gill • Hot Cottage at Capitol Hill Pub • Tineta, Electric Avenue at Casino Yellowhead • Sleeve at

City Hall • Craig Shafer at Expressionz Café • Jeff Hendrick Trio at Four Rooms Restaurant • Edmonton Folk Music Festival at Gallagher Park • Hoffman and Brown at Honest Mur's Bar and Grill • Stiff at Horseshu Cocktail Club • Ozone Baby at J.J.'s Pub • Honeymoon Suite at King's Knight Pub • Wellcome, Junkanoo, Colin James at Kinsmen Park • Richard Blaze at Lion's Head Pub • Lisa Hewitt at Longriders Saloon • America Rosa at Mezza Luna • Old Reliable, The Dinner Is Ruined Band at New City Likwid Lounge • Crush at O'Byrne's • Slim Whitman's Nightmare at Ottewill Pub • King Ring Nancy at Rock Central Station • Dave Hiebert at Sherlock Holmes Capilano • Tim Becker at Sherlock Holmes Downtown • Duff Robinson at Sherlock Holmes on Whyte • Sam August at Sherlock Holmes WEM • Rubber Soul at Siderack Café • 70 Sunshine Divine, Deep Fine Grind at Stars • Hi-Phonics at Tin Pan Alley • Rotting Fruit at Urban Lounge • Mustard Smile, The Urbanites, Carson Cole at Winston Churchill Square

Saturday

Aug. 11—Chittle at Atlantic Trap and Gill • Paul Bellows at Black Dog • Hot Cottage at Capitol Hill Pub • Tineta, Electric Avenue at Casino Yellowhead • Xlth House, Chomp at City Hall • Kauni, Tin Lizzie at Expressionz Café • Don

Berner Trio at Four Rooms Restaurant • Edmonton Folk Music Festival at Gallagher Park • Hoffman and Brown at Honest Mur's Bar and Grill • Indian Police at J.J.'s Pub • Honeymoon Suite at King's Knight Pub • Captain Tractor, Barrage at Kinsmen Park • Richard Blaze at Lion's Head Pub • Lisa Hewitt at Longriders Saloon • America Rosa at Mezza Luna • Old Reliable, The Dinner Is Ruined Band at New City Likwid Lounge • Crush at O'Byrne's • Slim Whitman's Nightmare at Ottewill Pub • King Ring Nancy at Rock Central Station • Dave Hiebert at Sherlock Holmes Capilano • Tim Becker at Sherlock Holmes Downtown • Duff Robinson at Sherlock Holmes on Whyte • Sam August at Sherlock Holmes WEM • Rubber Soul at Siderack Café • 70 Sunshine Divine, Deep Fine Grind at Stars • Hi-Phonics at Tin Pan Alley • Rotting Fruit at Urban Lounge • Mustard Smile, The Urbanites, Carson Cole at Winston Churchill Square

Sunday

Aug. 12—Jen Kraatz, Kathleen Yearwood, Wendy McNeill at City Hall • Edmonton Folk Music Festival at Gallagher Park • Magnificent Charlie at Iron Horse • Baby Blue Soundcrew at Joint • McCuag at Siderack Café • Rotting Fruit at Urban Lounge

Monday

Aug. 13—Baby Blue Soundcrew

at Red's • Tim Becker at Sherlock Holmes WEM • King Muskoka at Siderack Café

Tuesday

Aug. 14—Joyce Smith, Rodeo Wind at Longriders Saloon • Dave Hiebert at Sherlock Holmes Downtown • Tim Becker at Sherlock Holmes WEM • Ray Montana Band at Siderack Café

Wednesday

Aug. 15—Cindy Scott, Gord Matthews at Festival Place • Hi-Phonics at Iron Horse • Joyce Smith, Rodeo Wind at Longriders Saloon • Dave Hiebert at Sherlock Holmes Downtown • Derek Sigurdson at Sherlock Holmes on Whyte • Tim Becker at Sherlock Holmes WEM • Ray Montana Band at Siderack Café

Thursday

Aug. 16—Dino Dominielli Trio at Four Rooms Restaurant • Paronoid Jack at Rev • Dwayne Allen at Sherlock Holmes Capilano • Dave Hiebert at Sherlock Holmes Downtown • Derek Sigurdson at Sherlock Holmes on Whyte • Tim Becker at Sherlock Holmes WEM • Magilla Funk Conduit at Siderack Café • Triphoria Quartet at Tin Pan Alley • McCuag at Urban Lounge

the final mix of the six songs expected to be on the disc. It should be almost a year before the recording is complete.

You can check out the band—or even apply for a position as their winter roadie—at Red's on August 9. It's an all-ages show with a beer garden (the best kind of show), and the opening band will be Flu from Calgary. There's been some major-label buzz around Flu, so you might want to check them out.

Best of Carson

Carson Cole • O'Byrne's • Fri-Sat, Aug 10-11 Some people call him the Space Cowboy, but I'm just going to call him the missing cowboy—my interview with Carson Cole was scheduled for 11 a.m. on Tuesday and he didn't phone. Oh well. Having listened to the music of Carson Cole and his band of reprobates (John Turnbull, a.k.a. Dr. Funkroot, on bass and Boris T. Blackwood on drums), I'm pretty sure that they don't appreciate the early-morning or early-afternoon wake-up calls.

So there's no interview, but that doesn't mean we can't mention that Carson Cole, who's played over 2,000 shows and won the 2000 Alberta Recording Industry Award for Best Hard Rock/Heavy Metal Album, is making a couple of stops in Edmonton.

First off, the trio will be at the CKUA mainstage in Churchill Square on August 11. And they'll also be playing on August 10 and 11 at O'Byrne's Irish Pub. To be honest, I think that pub might be a little too small to contain Cole's raucous combination of old AC/DC with funky blues. Don't let the name fool you; this boy ain't no quiet country act.

Rhymes and Misdemeanor

Misdemeanor • Orange Hall • Sat, Aug 11 Ben Stephenson and his bandmates in Misdemeanor feel like they're trapped in one of the those *Star Trek*-type space/time continuums. No matter how long they've been playing or how old they've become, they're still stuck in the mid-'90s.

It all stems from an *Edmonton Journal* article written years ago, describing a band of 14-year-olds rocking out. It was a nice article, Stephenson remembers, but even today, even though he's turned 20 and his bandmates (drummer John Watson and bassist Dan Laxer) are only a year younger, people still think of a bunch of adolescents when they hear the name Misdemeanor.

"A lot of people know who we are and we do have a following," Stephenson says, "but not a lot of people like us. We're just kind of passed off as 'those little kids.' And that does annoy us a bit because we want to be taken seriously like any other band out there. We're also thinking of changing the name. We're getting tired of it and it really doesn't fit with our musical aura right now."

The band's reputation among some people in Edmonton is also one reason why the boys are packing up and moving to Montreal at the end of the summer. Montreal is a new place, a bigger city with access to more markets and chances to play. Most importantly, Montreal is also where all three members of Misdemeanor were accepted to university. Even though

they'll be studying their brains out, they'll still find the time to rehearse and play gigs. After all, the band, no matter what new name they come up with, has been a major part of their lives. These guys have been together for more than six years. That's longer than most local bands, which says a lot of about the group dynamics.

"The big part of it is that we were friends before we started the band," Stephenson says. "We all grew up in the same neighbourhood. And also, since we have been getting better over time, we also want to keep pushing things and not turning our backs on things. In the past, we've had different influences and drifted apart on the music we listened to, but now we've got a common goal of what we want to do musically. We like what each is doing and if we don't we tell each other and no one gets offended. We're pretty level-headed guys. It's working now better than it's ever had."

That's statement is borne out by the bits I've heard from the band's new CD (which may be released in September), which is some of the most interesting and exciting music to come out of the city lately. The sound is highly textured, with intricate lines layered on top of each other, but it still kicks your heart in the chest. If you're one of those people who think Misdemeanor is just a bunch of teenage kids, you couldn't be more wrong about these three highly accomplished and talented musicians.

Rain, rain, go away

Sasquatch Relief Show • Sidetrack Café • Wed, Aug 15 The Sasquatch Music Festival took place a couple of weekends ago, but if you took a look outside you would understand why attendance was down this year. I was camping in the mountains and discovered with enough rain, the words Gore-Tex do not mean waterproof.

"It was amazing," says Sasquatch organizer John Armstrong. "Environment Canada did a weather advisory where they actually mentioned Brazeau Dam [near the site of the festival]. How often do you hear CBC Radio talking about Brazeau Dam? There's nobody there. But when we're there, there are warnings of severe thunderstorms, hail tornadoes. Look out. But all of us who were there are Canadians so we put on our slickers and survived it, but I think there was a lot of people in Edmonton who just thought, 'Nope I'm not going to do it.'"

Attendance was way down on the weekend, putting the festival into the red, so Armstrong has set up a Sasquatch Relief Show at the Sidetrack on August 15. He's booked a solid lineup of acts that played the festival (including the Almost Leather Band, Terry Morrison and Wendy McNeill), so people can get a sense of what went on during the weekend in a nice, dry atmosphere. (That's dry as in no rain—don't worry, you can order drinks.)

Tickets are \$5 at the door, but unlike the actual Sasquatch Festival, it's not a potluck.

I'd like to teach the World's to sing

There's a lot of music talking in conjunction with the World Athletics Championships and it's all been great

and fun, but I've just got three comments to make about it.

(1) I live within hearing distance of the Festival of the Worlds, and I never want to hear "Rise Up" ever again. Never, ever. Sorry, I used to like the Parachute Club, but never again.

(2) The August 6 lineup at the Festival of Worlds, featuring a variety of local acts, from Fifth Season to Jerusalem Ridge and Adam Gregory to Maren Ord, was a great example of how to book a musical festival. Everybody enjoyed the wide variety of musical styles, so why don't we do this on a regular basis instead of booking the same genres and same bands with each other all the time? People really do like it when things are mixed up.

(3) I got a real kick out of one of the musical numbers at the opening ceremonies that featured hundreds of young teenagers in brightly coloured clothing dancing while a DJ spun some vinyl. Looked like a rave to me, but everything went smoothly and Bill Smith, Ralph Klein and Jean Chretien were in the house having a good time with the rest of us in the crowd. There's hope for us yet.

Back on Track

Ownership of the venerable live music institution the Sidetrack Café changed hands last Tuesday, with its new owners promising to take the venue back "to its glory days."

A group headed by Micheal Purcell, the former general manager of the Commercial Hotel, closed the deal on Tuesday to purchase the 20-year-old eatery that made its name as a premier live music venue. Credited with turning the Commercial Hotel around into a lively blues stage, as well as one of the founders of the Labatt Edmonton Blues Fest, Purcell has also retained the services of current entertainment programmer and industry veteran Andrew White. "Andrew's involvement was a big part of this deal," Purcell said in a statement issued on Tuesday night. "We anticipate continued success with the live entertainment legacy of the Sidetrack, coupled with the 'new blood' we'll be integrating into the live music schedule."

There will be changes in store for patrons visiting the downtown venue, however. Purcell states that there will be an overhaul of the current menu, a lowering of drink prices and the elimination of cover charges on some nights. "We're making sure that we have the best service in town," Purcell explained.

White is blunt about what he thinks of the change in ownership. "I think it's absolutely wonderful," he said Wednesday morning. "It's the best thing for all concerned. I'm excited about working with Michael. He's all about service and quality, so I'm interested in seeing how this all goes at the Track."

According to White, the deal to purchase the Sidetrack has been in the works for at least six months. Original owner Doug Foote had entertained several other offers, but he finally decided on working out a deal with Purcell. "Doug wanted to make sure that the Sidetrack was being passed onto the right person," explained White. "There were lots of parties interested in buying the 'Track, but Doug didn't think any of them were suitable to carry on the vibe." —DAVE JOHNSTON



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MUSICWEEKLY

For a FREE listing, fax 426-2889 or e-mail listings@vue.ab.ca.

Deadline is 3pm Friday.

Turn to "More Music" on page 20 for day-to-day listings.

ALTERNATIVE

NEW CITY LIKWID LOUNGE
10161/57-112 Street, 413-4578.
THU 9 (11:30pm): The Ronnie Hayward Trio, Krazy 8's. FRI 10 (11:30pm): Tricky Woo, Bionic. SAT 11 (11:30pm): Old Reliable, The Dinner ■ Ruined Band.

REV 10030-102 Street, 424-2851.
THU 9 (9:30pm): SOTO. FRI 10: Smoother, Woodabean. THU 16: Paranoid Jack. SAT 18: Nick Delgado, Darcy Ryan. SUN 19 (7pm door): Pre Edge Fest showcas. All ages show. THU 23: Giselle, Marcus Visionary, Gundam, Neil K., Spilt Milk, Tryptomene.

BLUES AND ROCKS

THE ATLANTIC TRAP AND GILL
7704 Calgary Trail South, 432-4611.
Every THU: Open mic. FRI 10-SAT 11: Chittle.

THE BLACK DOG FREEHOUSE
10425 Whyte Avenue, 439-1082.
Every SAT (3-6pm): Hair of the Dog. No cover. SAT 11: Paul Bellows.

CAPITOL HILL PUB 14203 Stony Plain Road, 454-3063. FRI 10-SAT 11: Hot Cottage.

CENTURY GRILL 3975 Calgary Trail South, 909-7800. Every SAT (9pm): Rimshot (jazz, R&B). No cover.

CITY HALL Sir Winston Churchill Sq. THU 9 (4pm): Bissett and Watt (pop/folk). FRI 10 (4pm): Sleave (rock). SAT 11 (noon): Xlith House (rock). (2pm): Chomp (alt rock). SUN 12 (3pm): Jen Kraatz (alt folk). (4pm): Kathleen Yearwood (alt folk). (5pm): Wendy McNeill (alt folk).

THE DRUID 11606 Jasper Avenue, 454-9928. THU 9: Smells Like Fun. FRI 10: DJ Sun and DJ Jonesy. SUN 12: Atomic Sundays hosted by Atomic Improv.

EDMONTON FOLK MUSIC FESTIVAL
Gallagher Park, 429-1999, 451-8000.

Aug. 9-12. TIX: \$109 four day passes, kids under 12 free. THU 9: Mainstage: Dougie MacLean, Ron Kavana with Niamh Parsons, Oysterband, Joan Osborne, Jennifer Warnes. FRI 10: Mainstage: La Volée d'Castors, Maria Muldaur, Eddi Reader, Joe Henry and more. SAT 11: Mainstage: (12-3pm): Tim O'Brien's "The Crossing." (6pm-12:30am): David Lindley w/ Wally Ingram, Kathy Mattea, The Flatlanders, Duke Robillard w/ Rosco Gordon and Billy Boy Arnold, Toots and the Maytals, Great Big Sea. SUN 12 (2-3pm): The Super Rail Band. (6-11pm): Eliza Carthy, Cowboy Junkies, The Fairfield Four, Richie Havens, Natalie MacMaster.

EXPRESSIONS CAFÉ, MARKET AND MEETING PLACE 9142-118 Avenue, 471-9125. FRI 10: Craig Shafer. SAT 11: Kauni with Tim Lizzie. FRI 17: The Benders with Bissett and Watt. SAT 18: Roy Agnew. FRI 24: T-Bob. SAT 25: Rob Heath with Randall Walsh. FRI 31: Ken Janz Trio.

FESTIVAL OF THE WORLD'S
Kinsmen Park, Royal Bank Stage, 821-2001. THU 9 (7:30pm): Robert Walsh Band, La Girandole, Le Twizé, Pierre Sabourin, Crystal Plamondon, Julien Constantin, Julie Zenatti (from France), Luck Maerlin. FRI 10 (8pm): Pop/Rock: Welcome, Junkanoo (from the Bahamas), Colin James. SAT 11 (7:30pm): Alberta Night: Captain Tractor, Barrage. ■ **Telus Stage**, Sir Winston Churchill Sq. THU 9 (5:30pm): Helen Nolan and Co. (6:30pm): The Rault Brothers. (8pm): Allie Zappacosta. FRI 10 (5:30pm): Jake Matthews. (6:30pm): Billy Cowell and the Co-Dependents. (8pm): Adam Gregory. SAT 11 (5:30pm): Mustard Smile. (6:30pm): The Urbanites. (8pm): Carson Cole.

FESTIVAL PLACE 100 Festival Way, Sherwood Park, 449-3378. WED 15 (7:30pm): Wednesday Night Patio Series: Cindy Scott and Gord Matthews. TIX: \$5.

FRANCOPHONIE FESTIVAL From 84th to 88th Avenue. SAT 11 (8pm): La Fête franco-albertaine on 91st. "Fine Cuisine 2001": With Crystal Plamondon, Le Twizé, Julien Constantin

and Pierre Sabourin. Robert Walsh (musical director).

GLOBAL COMMUNICATIONS CENTRE 9414-111 Ave., 408-4054. THU 9-10 (8pm): The Edmonton Baha'i community presents We welcome the world: Terry Morrison (folk), Cam Neufeld (bluegrass), Roshan Gervais (guitar), Paul Sussman (folk, blues), Tara Bouten-Hauk (vocal) and others.

MEZZA LUNA 10238-104 Street, 423-LUNA. FRI 10-SAT 11, FRI 17-SAT 18: America Rosa.

MOTION NOTION Near Drumheller, (403) 230-6060. SAT 18: Open-air music and arts festival presented by Katalyst: Chixdiggitt, Tricky Woo, Flu, Bionic, Recipe From a Small Planet, Interstellar Rootcellar, Blue Quarter, Hi-Phonics, Dansa. TIX: Feroschus (Calgary and Edmonton), and TicketMaster.

N' OTHER PLACE 11540 Jasper Ave., 424-4489. Every THU and SUN (7pm): Open stage hosted by The Happy Camper, Sean and friends.

O'BYRNE'S 10616 Whyte Avenue, 414-6766. FRI 10-SAT 11: Crush. FRI 24-SAT 25: The Julia Marshall Band.

SECOND CUP 10303 Jasper Ave. Every Thu (7:30-10:30pm): Acoustic open stage hosted by Ron Taylor.

SIDETRACK CAFÉ 10333-112 Street, 421-1326. Every SUN: Variety Night. THU 9 (9pm): The Nomads (8-piece '50s, '60s band). ■ **cover**. FRI 10-SAT 11 (9pm): Rubber Soul (Beatles tribute). \$10 cover. SUN 12 (8pm): McCuaigh, Killer Comedy Show, DJ Dudeman. \$8 cover. MON 13 (9pm): King Muskafa. \$5 cover. TUE 14 (9pm): Ray Montana Band (blues, rock, roots, funk). \$5 cover. WED 15 (9pm): Ray Montana Band. \$5 cover. THU 16 (9pm): Magilla Funk Conduit. \$6 cover. FRI 17 (9pm): Interstellar Root Cellar. (original, Reggae, rock, funk). \$5 cover. SAT 18 (9pm): Dino Martinis (swing band). \$7 cover. SUN 19 (8pm): Crush, Killer Comedy Show, DJ Dudeman. \$5 cover.

COUNTRY

COOK COUNTY SALOON 8010-103 Street, 432-2665. THU 9 (8pm door): David Lee Murphy with The Clayton Bellamy Band. TIX: \$10 adv., \$15 @ door.

LONGRIDER'S SALOON 11733-78 Street, 479-7400. THU 9: Hurlin' Albertans. FRI 10-SAT 11: Lisa Hewitt. TUE 14-WED 15: Joyce Smith and Rodeo Wind. TUE 21-SAT 25: Udder Maddness.

MYER HOROWITZ THEATRE
Student Union Building, U of A Campus, 8900-114 St., 420-1757. FRI 17 (7pm): Cliving Back to Children and Youth: Tom Jackson, Nathan Cunningham. Fundraiser for six inner city schools in Edmonton. TIX: \$40 ■ TIX on the Square or @ door.

JAZZ

FOUR ROOMS RESTAURANT 102 Avenue entrance, Edmonton Centre, 426-4767. THU 9 (9pm): The Brett Miles Trio. FRI 10 (9pm): The Jeff Hendrick Trio. SAT 11 (9pm): The Don Berner Trio. THU 16: The Dino Dominiello Trio. SAT 18: The [SIC] Trio. SAT 25: The Eric Weiden Trio.

ZENARI'S ON 1ST 10117-101 Street, 425-6151. FRI 10 (8pm-midnight): Dino Dominiello.

PIANO BARS

THE ELEPHANT AND CASTLE
10314 Whyte Avenue, 439-4545. Every TUE: Open stage.

THE LION'S HEAD PUB Coast Terrace Inn, 4440 Calgary Trail South, 431-5815. THU 9-SAT 11: Richard Blaze.

SHERLOCK HOLMES CAPILANO
Capilano Mall, 5004-98 Avenue, 463-7788. THU 9-SAT 11: Dave Hiebert. THU 16-SAT 18: Dwayne Allen.

SHERLOCK HOLMES DOWNTOWN
Rice Howard Way, 10012-101A Avenue, 426-7784. THU 9-SAT 11: Tim Becker. TUE 14-SAT 18: Dave Hiebert.

SHERLOCK HOLMES WEM Bourbon Street, W.E.M., 444-1752. THU 9-SAT 11: Sam August. MON 13-SAT 18: Tim Becker.

SHERLOCK HOLMES ON WHYTE
10341-82 Avenue, 433-9676. Every 10341-82 Avenue, 433-9676. Every THU 9 (9pm-1am): Karaoke. THU 9: Shane Young. FRI 10-SAT 11: Duff Robison. WED 15-SAT 18: Derek Sigurdson.

SEE PAGE 43



EVERYDAY

PLAYING ON THE
I AM CANADIAN
STAGE DURING THE
WORLDS:

TUES-THURS, AUG 7-9
MUSTARD
SMILE

SUN, AUG 12
MAGNIFICENT
CHARLIE

WED, AUG 15
HI-PHONIQS

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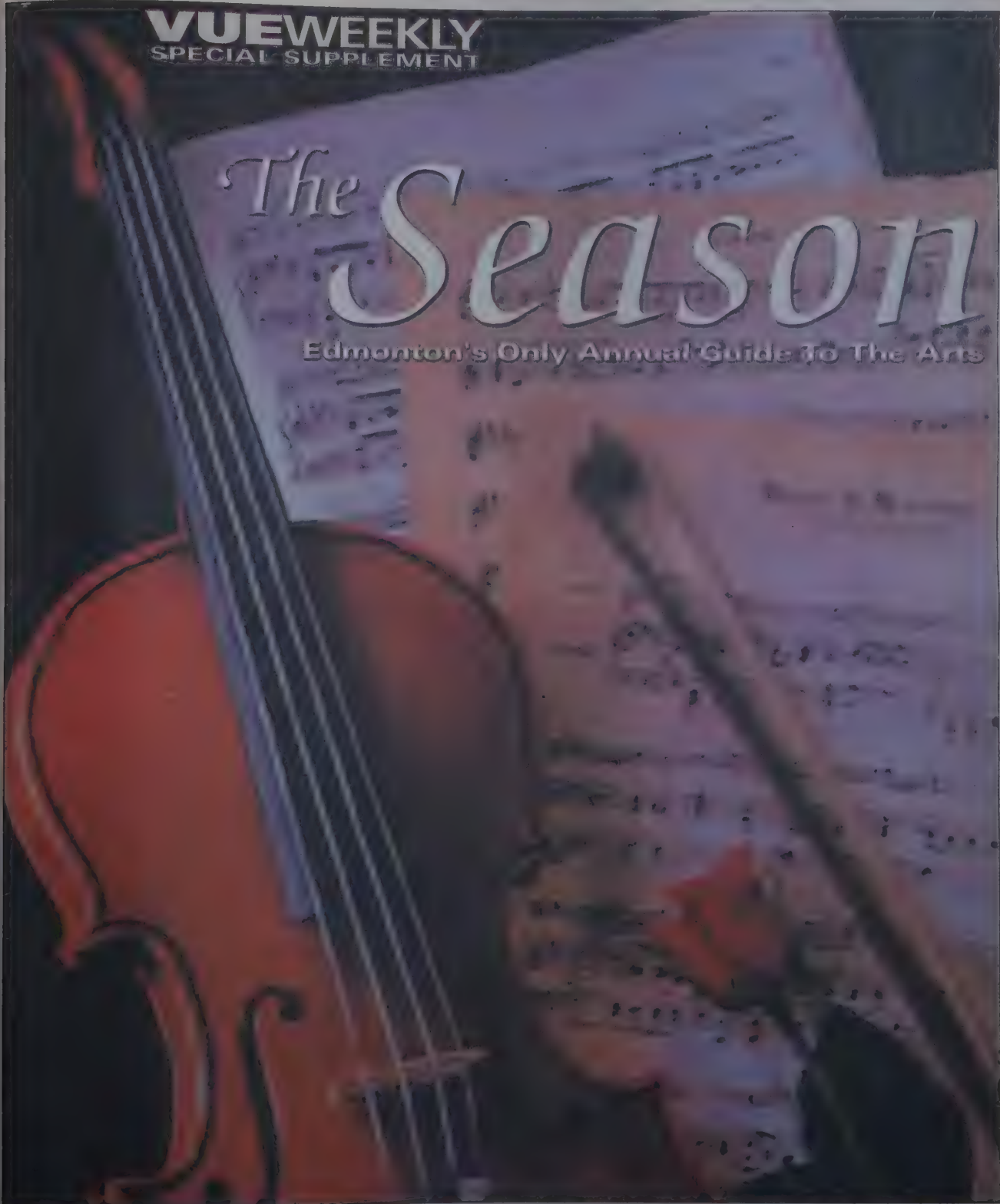
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Hubert Sumlin
Rusty Zinn

Sunday Gate 1:30 •
Show 2:30

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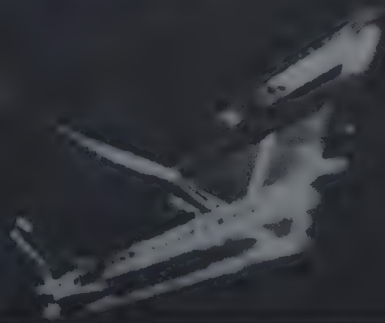
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Welcome to the Season

Frank Loesser once wrote a song called "What Are You Doing New Year's Eve?" But that's an easy question to answer—everyone has a pretty clear idea whose arms will hold them good and tight come the evening of December 31. But what about the rest of the days on the calendar? Do you know what

you're doing October 22, for instance? February 3? How about the first week next April?

That's where *Vue Weekly's* yearly guide to arts events in Edmonton, *The Season*, comes in handy. Over the course of the next couple dozen pages, you'll find comprehensive listings of upcoming gallery exhibi-

tions, theatre productions and musical events to help you plan out the next few months of your life—or the entertainment-packed evenings of them, anyway. We've also included a few articles giving you close-up looks at the upcoming films, CDs and plays that will soon be competing for your hard-

earned entertainment loonie.

Just make sure that when you show up at the box-office window, in your best night-on-the-town duds, you tell the person selling you your tickets that *Vue Weekly* sent you. It won't get you any better service, but we think the phrase sounds pretty darn snappy all the same.

SEPTEMBER 2001

ART GALLERIES

ALBERTA CRAFT COUNCIL CRAFT GALLERY 10186-106 St., 488-6611. Open: 10am-5:30pm.

• *Go Figure*: A collection of pieces celebrating the human form. Sept. 8-Oct. 27.

ALBERTA CRAFT COUNCIL DISCOVERY GALLERY 10186-106 St., 488-6611. Open: 10am-5:30pm.

• Unique clay works by Debra Demers.

• Original Weavings by Pirko Karvonen. Sept. 1-29.

CENTRE D'ARTS VISUELS DE L'ALBERTA 20, 8627-91 St., 461-3427.

• *Impression*: Ruth Doyon etchings and watercolours, Yvonne Rivard mixed media and watercolours, Gisèle Lavioie watercolours and pastels, Louise DesRosiers sculptures. Sept. 7-19. Opening reception: Sept. 7, 7-8:30pm, artists in attendance.

• Group show featuring works of members. Featuring watercolours, acrylic and oil paintings, pastels, photography, sculptures and crafts. All artists are Francophone and reside in Alberta. Sept. 20-Oct. 10.

DOUGLAS UDELL GALLERY 10332-124 St., 488-4445.

• Fall show. Sept. 22-Oct. 3. Opening reception: September 22, 2-4pm.

• Gallery walk-15th anniversary. September 27, 5-9pm.

THE EDMONTON ART GALLERY 2 Sir Winston Churchill Square, 422-6223. www.edmontonartgallery.com.

• *A Drawing Space* (Children's Gallery): September 1-30.

• Saturday Classes for Kids and Youth. Begins September 15.

• *Uz: Innam*: Fragile Sculpture. Sept. 8-Oct. 28.

• *My Lunch with Andrew Hunter*: Learn about the life of Tom Thomson. September 20, Noon. Free.

• Adult Art Drop-In Classes. Begins September 20.

• *Stand By Your Man or Annie Crawford*: Hum, My Life with Tom Thomson. Sept. 22-Jan. 29.

• All in one day Sunday. September 23, 1-4pm.

• After Dark Series: *The Wives and Lovers of Famous Artists*. Friday, September 28, 7pm.

THE EDMONTON CONTEMPORARY ARTISTS' SOCIETY The Arts Barns, 1030-84 Ave., 465-2162.

• Ninth annual exhibition featuring painting and sculpture in a variety of media. Sept. 14-29. Opening celebration: Friday, Sept. 14, 8pm. Enjoy the music of the P.J. Perry Trio.

• New York-based writer and critic Karen Wilkin will give a lecture on the American sculptor David Smith. Saturday, Sept. 15, 8pm. Free.

• British painter John McLean will speak about the current situation of British painting and sculpture. Saturday, Sept. 22, 8pm. Free.

EXTENSION CENTRE GALLERY

Second Floor, University Extension Centre, 8303-112 St., 492-3034. Open: Mon-Thu 8:30am-8pm; Fri 8:30am-4:30pm; Sat 9am-noon. Chinese calligraphy by Dr. Steven K.H. Aung. September 1-30.

FINE ARTS BUILDING GALLERY 1-1 Fine Arts Building, 89 Ave., 112 St., U of A Campus, 492-2081.

• R. Beardmore/G. Langley. Masters of Fine Arts and Design Graduate shows. September 11-23. Opening reception: September 13, 7-10pm.

THE FRINGE GALLERY Bsmt., 10516 Whyte Ave., 432-0240.

• *Persephone* Quartet: John R. Maywood, acrylic paintings. September 4-29.

GALLERY 124 10240-124 St., 488-4575.

• Art by Edith Eichner. September 8-26.

LATITUDE 53 10137-104 St., 423-5353.

• *KIT: Airbag Architecture*. KIT is a collective that works out of UK, Canada and Australia. Airbag Architecture is composed of inflatable structures, with the visual appearance of video game architecture, that can exist between buildings in the city. Each main structure will be on mobile. These architectures will come with their own soundtracks; sonic elements taken from video games will be mixed with reconstituted sounds from the city, to create a collage of digital/concrete city sound-scapes. Sept. 13-Oct. 13.

PROFILES PUBLIC ART GALLERY 19 Perron St., St. Albert, 460-4310. Open: Tue-Sat 10-5pm. Thu until 8pm.

• *Sweet 16*: Profiles 16th anniversary exhibition. September 5-29.

SCOTT GALLERY 10411-124 St., 488-3619. Open: Tue-Sat 10am-5pm.

• *Alberta-Land and Sky*: Work by Jim Visser. Opening reception: Sept. 8, 1-4pm. September 8-25.

• *Recent Prints and Paintings*: Sean Caulfield. Opening reception: Sept. 29, 1-4pm. Sept. 29-Oct. 16.

SNAP GALLERY 10137-104 St., 423-1492.

• *Ledger*: Exhibition by local artist Daryl Rydman. Daryl's work explores the inherent transformative capabilities of photocopy technology. Sept. 4-Oct. 6.

VANDERLEELIE GALLERY 10344-134 St., 452-0286. www.vanderleelie.ab.ca.

• Brent McIntosh: landscape paintings created with a palette knife, using bold colour and an updated pointillist technique. Woods and water are the subjects for McIntosh's spectacular large-scale works. Sept. 20-Oct. 16.

THE WORKS INTERNATIONAL VISUAL ARTS SOCIETY Southeast corner 109 St. & Jasper Ave., 426-2122.

• Art and Design in *Public Places* Program. Unveiling of the \$75,000.00 National Competition for the 109 Street

Gateway Art Project. Mid-September

DANCE

ALBERTA BALLET Jubilee Auditorium, 11455-87 Ave., 428-6839, ext. 1. The National Ballet of Canada celebrates its 50th Anniversary. Shakespeare's *Romeo and Juliet*, choreographer John Cranko. Set to Sergei Prokofiev's music and complemented by the richly evocative sets and costumes of Canadian designer Susan Benson. Sept. 18-19, 8pm. TIX: Available August 15 @ TicketMaster outlets. Agency fees apply. Student and senior discounts are available.

BRIAN WEBB DANCE COMPANY John L. Haar Theatre, Grant MacEwan College, Jasper Place Campus, 497-4416. *Blue Collar-Almost Wanting to Fall*: Dustin Anderson and Nicole Mion. *Blue Collar* was inspired from Dustin Anderson's history as a commercial fisherman and logger and his memories of the basic male camaraderie and the relationships that develop. Nicole Mion's *Almost Wanting to Fall* is about fashion, women, power, sexuality and fetish. September 28-29.

MUSIC

ARDEN THEATRE 5 St. Anne St., St. Albert, 459-1542.

• The Puentes Brothers. Joined by their father, Valentin. Cuban dance music. TIX: \$21 adult, \$19 youth/under. Friday, Sept. 21, 7-9pm.

• The Wyrd Sisters. Trio, singer-songwriters. TIX: \$22.50 adult, \$19.00 youth/senior. Sunday, Sept. 23, 7-9:30pm.

MCFAUL RANCH 45 minutes East of Edmonton on Hastings Lake, 492-8558.

Picnic in the Parkland: A fundraiser for the Parkland Institute. Featuring: The McDades, Shannon Johnston, and Uday Ramdas. TIX: \$45 before August 15, \$50 after. \$10 children 5-14. Children under 5 free. Sept. 16, 1-5pm.

FULL MOON FOLK CLUB 438-6410.

• John Renbourn. TIX: \$13 advance; \$15 door. Advance tickets @ TIX on the Square, Southside Sound. September 29.

JUBILEE AUDITORIUM 11455-87 Ave.

• The Nylons. Sept. 25.

WINSPEAR CENTRE #4 Sir Winston Churchill Square, 99 St., 102A Avenue, 428-1414.

• The World At Winspear: Angelique Kidjo, in the quest for musical roots. Sept. 28, 8pm. TIX: \$36; \$32 gallery.

MUSIC (CLASSICAL)

ALBERTA COLLEGE CONSERVATORY OF MUSIC Muttart Hall, 100150 MacDonald Drive, 423-6020.

• Laureates of the 2000 Honens and Hannover competition. Alessandra Maria Ammar (piano). Sept. 29, seminar/lecture 1pm; concert 8pm.

EDMONTON SYMPHONY ORCHESTRA

Winspear Centre, #4 Sir Winston Churchill Square, 99 St., 102A Avenue, 428-1414.

• *The Masters*: Martin Frost (clarinet), Grzegorz Nowak (conductor). Sept. 14-15, 8pm; Sept. 16, 2pm.

• *The Pops*: Ethel Merman's Broadway. Friday, Sept. 21, 8pm; Saturday, Sept. 22, 2pm, 8pm.

• *Lighter Classics*: Chopin, Liszt and Verdi. Jacques Després (piano), Carlo Paleschi (conductor). Thursday, Sept. 27, 8pm.

• *Symphony for Kids*: Classical kids. Beethoven Lives Upstairs. Saturday, Sept. 29, 2pm.

THEATRE

CABARET Citadel Shochor Theatre, 9828-101A Ave., 426-4811. Book by Joe Masteroff. Music by John Kander. Lyrics by Fred Ebb. Musical. Sept. 29-Oct. 28.

THE CAUCASIAN CHALK CIRCLE Studio Theatre, Timms Centre for the Arts, 112 St., 87 Ave., U of A Campus, 492-2405. By Bertolt Brecht. The tale of a young woman who rescues a baby abandoned by his powerful but neglectful mother in the chaos of war. September 20-29. Evening performances at 8pm. Matinee performances at 12:30pm on the second Thursday of each run.

GHOST DUSTERS Celebrations Dinner Theatre, The Oasis Entertainment Hotel, 13103 Fort Road, 488-9339. After a series of ghost sightings are reported, the police are stumped as to what to do next. That is until they hire Jelly Proctor and Mo, the most famous of all Ghost Dusters to handle the scary situation because everyone knows. Sept. 7-Jan. 5.

LIG AND BITTLE Concrete Theatre, 439-3905. By Elyne Quan and Jared Matsunaga-Turnbull. Performed by Jared Matsunaga-Turnbull and Elyne Quan. Directed by Tracy Carroll. Elementary school tour (Edmonton and surrounding areas). Sept. 24-Oct. 12.

THE LONE STRANGER RIDES AGAIN! Jubiliations Dinner Theatre, Upper Level, Phase III, WEM, Box Office 484-2424. A fiery Harley with the speed of light, a cloud of dust and a hearty "Hi Yo, the Dainy-shi!" It's the Lone Stranger! Descended from the original Lone Ranger of old and with her faithful East Indian companion, Toronto, today's daring and resourceful masked riders of the prairie highways, lead the fight for law and order in the Canadian west. Sept. 1-Nov. 4.

THE WEIR 10329-83 Ave., 433-3399 ext. 3. Presented by Shadow Theatre. By Conor McPherson. A tale of the supernatural. In an isolated Irish pub, the local men try to impress an urban visitor with their stories of ghosts and terror. Sept. 27-Oct. 14.

OCTOBER 2001

ART GALLERIES

ALBERTA CRAFT COUNCIL DISCOVERY GALLERY 10186-106 St., 488-6611. Open: 10am-5:30pm.

• Metal and clay sculptural pieces by Paul Leathers and Trudy Colley. Oct. 6-Nov. 3.

CENTRE D'ARTS VISUELS DE L'ALBERTA 20, 8627-91 St., 461-3427.

• *Adventure*: Remie Genest acrylic paintings and pastels; Louise Piquette watercolours, pottery and sculpture; Jacques Rioux, photographs. Oct. 12-24. Opening reception: October 12, 7-8:30pm, artists in attendance. • Group show featuring members works. Oct. 26-Nov. 7.

DOUGLAS UDELL GALLERY 10332-124 St., 488-4445.

• William Perreudhoff. October 6-20. Opening reception: October 5, 2-4pm.

THE EDMONTON ART GALLERY 2 Sir Winston Churchill Square, 422-6223. www.edmontonartgallery.com.

• Indulge yourself in food and art-Tales of Ancient Mexico. October 3, noon.

• *Alberto Goes to Venice*. October 18, noon. Free.

• *Head to Toe* (Children's Gallery): October 21, 10am-2002.

• All in one day Sunday (Children's Gallery): October 21, 1-4pm.

EXTENSION CENTRE GALLERY Second Floor, University Extension Centre, 8303-112 St., 492-3034. Open: Mon-Thu 8:30am-8pm; Fri 8:30am-4:30pm; Sat 9am-noon. Fine arts instructor exhibition. Oct. 1-Nov. 7.

FINE ARTS BUILDING GALLERY 1-1 Fine Arts Building, 89 Ave., 112 St., U of A Campus, 492-2081.

• M. Brooks/P. Bilas: Masters of Fine Arts and Design Graduate shows. October 2-14. Opening reception: October 4, 7-10pm.

• Kelly Krueger: Masters of Fine Arts and Design Graduate show. Oct. 23-Nov. 4. Opening reception: October 25, 7-10pm.

THE FRINGE GALLERY Bsmt., 10516 Whyte Ave., 432-0240.

• *Augens of Silence*: Drawings by Gerald St. Maur. October 2-31.

GALLERY 124 10240-124 St., 488-4575.

• Peca Rajkovic. Oct. 10-Nov. 7.

LATITUDE 53 10137-104 St., 423-5353.

• *David LaRivière-Vicious Circles*. Vicious Circles is comprised of various digitally manipulated photographic images that enact an investigation into "the artist as subject." Oct. 25-Nov. 24.

PROFILES PUBLIC ART GALLERY 19 Perron St., St. Albert, 460-4310. Open:

Heists, hypnotists and Harry Potter

Don't despair over summer film fare; things are about to get good

BY PAUL MATWYCHUK

No wonder this summer's movies have sucked so badly: the studios have apparently been saving all the good stuff for the fall and winter. That's the season when you can see George Clooney, Matt Damon, Julia Roberts, Brad Pitt, Don Cheadle and Andy Garcia all up there on the big screen—and that's just in one movie!

The film in question is hot-as-a-pistol auteur Steven Soderbergh's remake of the 1960 Rat Pack semi-classic *Ocean's Eleven*, (December) which also features Scott Caan, Elliott Gould, Sydney Pollack and Carl Reiner in its ridiculously glittering cast. In interviews, Soderbergh has said that his film retains the premise of the original—a gang of criminals performs an elaborate simultaneous heist of three Las Vegas casinos—and jettisons pretty much everything else. That's probably a smart move, given the surprising mediocrity of the Sinatra/Martin/Davis Jr. version, although it'll be a shame if Soderbergh doesn't give anybody a chance to sing "Ain't That a Kick in the Head." (No word, either, on whether Soderbergh will be lifting any motifs from SCTV's "Maudlin's Eleven." I'd love to see the Harmonica Gang getting a little more work.)

What with *Ocean's Eleven* and the Robert De Niro/Marlon Brando/Edward Norton film *The Score* currently in theatres, the heist movie seems to be the current genre of choice for A-list actors. Writer-directors, too—David Mamet's follow-up to last year's wonderful Hollywood satire *State and Main* is simply called *Heist* (October), and

it features Gene Hackman, Danny DeVito, Delroy Lindo and the inevitable Rebecca Pidgeon in yet another tale of master thieves reluctantly agreeing to perform "one last job." Even Woody Allen is getting into the act: his new comedy *The Curse of the Jade Scorpion* (August) is about an insurance investigator and a pushy efficiency expert (Helen Hunt) who become the pawns in a stage hypnotist's plan to pull off a daring jewel heist.

Ali would shuffle

Of course, the real booty during the end-of-the-year movie season is the Oscar. Sweeping epics, tales of people suffering from unusual diseases and three-hour biographies of historical figures are the order of the day as

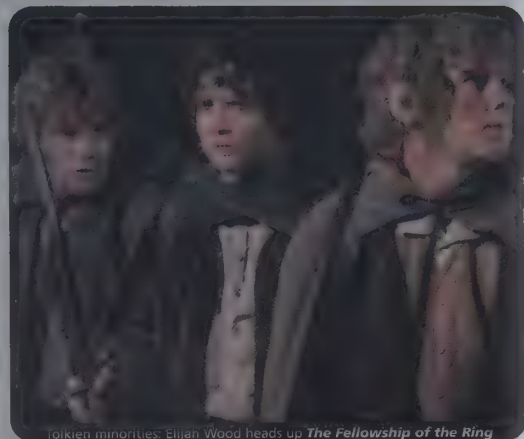
Hollywood studios roll out their most prestigious and award-worthy product. Take, for instance, *Ali* (December), Michael Mann's—wait for it—three-hour-long, \$100 million biopic about boxer and civil rights icon Muhammad Ali. (The script was co-written by two of the scribes who worked on Oliver Stone's *Nixon*; these guys are obviously not afraid of tackling the big subjects.) Mann has cast pop star Will Smith as Ali, and while he strikes me as being a little too callow to convey Ali's incredible personal charisma, maybe I should reserve judgment on his performance until the film comes out; after all, I never would have thought Russell Crowe would be convincing as the pudgy white-collar drone Jeffrey Wigand in Mann's *The Insider*, either.

An even riskier mega-budgeted production opens a couple of weeks after *Ali*: Martin Scorsese's 19th-century crime epic *Gangs of New York* (December) is the most expensive film in Miramax's history. And while the cast is headed by Leonardo DiCaprio, his post-*Titanic* box office appeal remains a question mark; even the presence of Cameron Diaz, Daniel

Day-Lewis and *Moulin Rouge*'s Jim Broadbent doesn't guarantee a hit. But who cares? It's Scorsese, for crying out loud, and the prospect of seeing him combine the eye for period detail that he showed in *The Age of Innocence* with the crime-epic approach of *Good Fellas* makes this a must-see.

Miramax will certainly try to get the Oscar vote out for *Gangs* (perhaps Scorsese will even finally win his first Best Director Oscar), but they'll also be putting a lot of time into promoting *The Shipping News* (December), the film version of E. Annie Proulx's Pulitzer Prize-winning novel by Miramax's favourite director, *Chocolat* and *The Cider House Rules*' ultra-tasteful auteur Lasse Hallström. Not only was this film written by *Chocolat*'s Robert Nelson Jacobs, but the cast constitutes a veritable Who's-Who of the Academy's favourite actors: Cate Blanchett, Julianne Moore, Judi Dench and, playing the mournful Quoyale, Kevin Spacey. (Spacey is also being touted as a possible Best Actor nominee for his performance opposite Jeff Bridges in something called *K-PAX* (October), playing a psychiatric patient who claims to be an alien from another planet.)

Other contenders in the "quality film" sweepstakes include *The Affair of the Necklace* (October), starring Oscar-winner Hilary Swank as the controversial 18th-century figure Jeanne de la Motte-Valois, whose search for her royal heritage embroils her in the beginnings of the French Revolution; *Hearts in Atlantis* (September), a Stephen King adaptation in the *Green Mile* mode, directed by *Shine*'s Scott Hicks and starring Anthony Hopkins as a mysterious boarder with strange powers who develops a close relationship with an 11-year-old boy; *The Majestic* (December), which sees *Green Mile*/*Shawshank Redemption* director Frank Darabont taking a furlough from prison to tell a Capra-esque fable about a blacklisted screenwriter in the '50s (Jim Carrey) who develops amnesia and finds happiness within a



folkien minorities: Elijah Wood heads up *The Fellowship of the Ring*

small town movie theatre; and *Vanilla Sky* (December), the cryptically-titled reteaming of *Jerry Maguire* writer-director Cameron Crowe and *Jerry Maguire* star Tom Cruise—it's a

remake of the cult Spanish thriller *Open Your Eyes*, which means it'll be quite a change of pace for Crowe, who tends to specialize in naturalistic, character-based comedy-dramas



The 'freewheelin' Tom Cruise in *Vanilla Sky*

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rather than is-this-a-dream-or-is-this-reality mind-trip thrillers.

Rings and Stones

Naturally, there will be plenty of blockbusters to balance out the Oscar contenders. You already know about the two biggest ones: **Harry Potter and the Philosopher's Stone** comes out in November, directed by Chris Columbus and starring young Daniel Radcliffe as the bespectacled, bescarred wizard-in-training and Richard Harris, Alan Rickman and Maggie Smith as various professors at Harry's alma mater, Hogwarts Academy; and in December, Peter Jackson unveils the first film in his insanely ambitious triptych of Tolkien adaptations, **Lord of the Rings: The Fellowship of the Ring**, starring Elijah Wood as Frodo Baggins and Ian McKellen as Gandalf, with Lily Taylor, Cate Blanchett, Ian Holm, Viggo Mortensen and several hundred other actors as various elves, hobbits and orcs. Much as I love J.K. Rowling's **Harry Potter** novels and as promising as the cast seems to be, the presence of *Mrs. Doubtfire/Bicentennial Man* director Chris Columbus behind the camera worries me—I have higher hopes for what wizardry Peter Jackson (arguably the most inventive special-effects director working today) will work on Tolkien's classic.

Not every mass-appeal film coming out soon is preoccupied with magic—good God, there's even a new Arnold Schwarzenegger action flick, **Collateral Damage** (October), in which he plays a man whose wife and daughter have been killed by a terrorist who teams up with the terrorist's wife to track him down and kill him in return. (I smell romance!) But many of these titles sound pretty promising, especially the comedies: Ben Stiller plays a vacuous male model in **Zoolander** (September), based on the character he introduced in a series of hilarious short films he made for the VH1 Fashion Awards; Mark Wahlberg plays the lead singer in a cover band who gets recruited to be in the actual band for real in **Rock Star** (September); the voices of Billy Crystal and John Goodman are featured in **Monsters, Inc.** (November), a computer-animated comedy from Pixar Studios (*Toy Story*, *A Bug's Life*) about a bureaucratic snafu in the world all the monsters that live in kids' closets and under their bed inhabit during the daytime; a male chauvinist (*High Fidelity* sparkplug Jack Black) falls under a hypnotist's spell in the Farrelly Brothers' **Shallow Hal** (November) that allows him to see only women's inner beauty—and consequently finds him dating a sweet but very fat and homely woman, believing her to look like Gwyneth Paltrow; indie favourite Kevin Smith pits two of his most popular characters against Miramax Pictures in **Jay and Silent Bob Strike Back** (August) and moviegoers get to see the film that drove Mariah Carey into the psych ward when **Glitter** comes out, also in August.

Comic belief

There's a lot of more distinctive, director-driven fare due out in the next few months as well—and, inter-

estingly, a lot of it takes its inspiration from comic books. This isn't superhero stuff, though; this comes from the deeper, more grown-up, "graphic novel" end of the inkwell. Take **From Hell** (October), the movie version of Alan Moore's absorbing spin on the story of the Jack the Ripper investigation starring Johnny Depp, Ian Holm and Heather Graham. Interestingly, the film was directed by Albert and Allan Hughes, whose previous work (*Menace II Society*, *Dead Presidents*, *American Pimp*) has all dealt with modern-day black crime, and it'll be exciting to see what kind of approach they take to Victorian England. Or how about **Ghost World** (August), the first fiction film by Terry Zwigoff, director of the unforgettable documentary *Crumb*, and whose adaptation of Daniel Clowes's brilliant comic about two misanthropic teenage girls trying—albeit not terribly hard—to figure out their future is getting glowing reviews already, especially for the central performance by *American Beauty*'s Thora Birch.

Also coming up: new films by Todd Solondz (*Storytelling* (October), a *Magnolia*-like collection of stories about unhappy artists and their families); Rod Lurie (*The Last Castle* (October), a prison-revolt adventure starring Robert Redford, James Gandolfini and *You Can Count on Me*'s Mark Ruffalo); the Coen Brothers (*The Man Who Wasn't There* (November), a black-and-white noir pastiche starring Billy Bob Thornton as a cuckolded barber); John Woo (*Windtalkers* (November), a military thriller starring Nicolas Cage inspired by the U.S. military's use of Navajo Indians as codetalkers during World War II); and Robert Altman (*Gosford Park* (December), a comic comic film inspired by Jean Renoir's *Rules of the Game* set in 1930s England and starring Emily Watson, Kristin Scott Thomas, Helen Mirren, Michael Gambon, Maggie Smith, Richard E. Grant and Stephen Fry).

Sleeper patrol

As always, I'll be closing off by nam-

ing three movies that you may not have heard of yet, but which I am fearlessly predicting will be the sleepers of 2001. (Pay attention—in previous years, *Vue Weekly* singled out then-unknown titles like *Being John Malkovich*, *Requiem for a Dream* and *Crouching Tiger, Hidden Dragon* as films to watch out for. Of course, we also picked *Breakfast of Champions* one year, so nobody's perfect.)

First: **Waking Life** (October), the new film by Richard Linklater, a director who seemed to have lost his way with his previous two films, *SubUrbia* and *The Newton Boys*, but who scored a huge succès d'estime at Sundance this year with this innovatively animated, stream-of-consciousness epic that may do for the new millennium what his debut picture, *Slacker* did for the '90s—i.e., define a generation.

Second: **Amélie** (November), a huge hit in France for the Gaïlle Terry Gilliam, Jean-Pierre Jeunet (*The City of Lost Children*, *Delicatessen*). It's the story of a young girl (Audrey Tautou) with a genius for devising unusual

ways to help the unhappy people she sees around her. Apparently Amélie's schemes are based on ideas Jeunet has been collecting in his notebooks for several decades, and he's one of the few directors of whom I can say I'd rather watch his jottings than most filmmaker's finished ideas.

And third, **The Royal Tenenbaums** (December), the new film from Wes Anderson and Owen Wilson, co-creators of what just might be the richest, most humane American comedy of the last 10 years, *Rushmore*. This one stars Gene Hackman as the estranged scion of a family of overachieving geniuses (much like J.D. Salinger's Glass clan) who makes a last-ditch attempt to reconcile himself with his alienated brood before he dies.

It's the same tactic Hollywood uses, hoping this end-of-year glut of good movies will win back the hearts of moviegoers who've been subsisting on the likes of *Swordfish* and *America's Sweethearts* for most of the summer. Will their plan work? Why not check out the movies and see? ●



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Season Listings

Continued from page 25

Tue-Sat 10-5pm. Thu until 8pm.
 • Rae Hunter and Seka Owen. Oct. 3-Nov. 3.

SCOTT GALLERY 10411-124 St., 488-3619. Open: Tue-Sat 10am-5pm.
 • *Land and Water*: Pat Service. Opening reception Sat, October 20, 1-4pm. Oct. 20-Nov. 6.

SNAP GALLERY 10137-104 St., 423-1492.
 • *Merma*: Erick Beltran, an artist from Mexico. "Merma" is a Spanish word meaning proof prints made in the printshop prior to making edition prints. The artist is interested in the print as memory of all possibilities of creation.' Oct. 11-Nov. 10.

VANDERLEELE GALLERY 10344-134 St., 452-0286. www.vanderleele.ab.ca.
 • Gregory Hardy: Prairie landscapes capturing the quality of light, seasonal changes and dramatic weather of Saskatchewan's farmland. Oct. 20-Nov. 16.

THE WORKS INTERNATIONAL VISUAL ARTS SOCIETY Telus Centre, 426-2122.
 • Designer Karim Rashid from New York gives this lecture (part of Edmonton's lecture series). October 19, 7pm.

DANCE

GUANGDONG MODERN DANCE COMPANY FROM CHINA Arden Theatre, 5 St. Anne Street, St. Albert, 459-1542.
 • East meets West in China's professional dance ensemble, Guangdong Modern Dance Company. Combines modern attitudes, music and movements of Western contemporary culture with Chinese traditions. TIX: \$22 adult, \$18.00 student/senior. Tuesday, October 23, 8pm.

MUSIC

ARDEN THEATRE 5 St. Anne St., St. Albert, 459-1542.
 • Christine Lavin. Comedic vein of ordinary occurrences and life's little foibles. TIX: \$24.50 all tickets.

Wednesday, Oct. 10, 7:30pm.
 • Michael Kaeshammer (keyboards) with his electrifying trio (old standards, R&B, jazz and swing). TIX: \$23 all tickets.
 Thursday, Oct. 18, 7:30pm.
 • Oh Susanna (folk) and Zubot and Dawson ("Strang" flavoured with bluegrass, folk, reggae, funk, swing jazz, blues). Thursday, Oct. 25, 7:30pm. TIX: \$22.50 adult, \$19 youth/senior.
 • Family Series: Rick Scott Trio (comedic original songs). Free pre-show entertainment starting at 1:20pm. Post-show reception with complimentary juice and goodies. Meet your favorite artist for an autograph. Package Price: \$35 adults, \$25 children 12 and under. Sunday, Oct. 21, 2pm.

FESTIVAL PLACE 100 Festival Way, Sherwood Park, 449-3378.
 • Ellen McIlwaine (blues music). October 5.
 • Richard Wood (Celtic music). October 14.

FULL MOON FOLK CLUB 438-6410.
 Harvey Andrews. TIX: \$13 advance; \$15 door. Advance tickets @ TIX on the Square, Southside Sound. October.

HORIZON STAGE
 • April Verch (fiddle playing and step-dancing). Thursday, October 11, 7:30pm.
 • Connie Kaldor (singer/songwriter). Thursday, October 18, 7:30pm.

WINSPEAR CENTRE #4 Sir Winston Churchill Square, 99 Street, 102A Avenue, 428-1414.
 • The World at Winspear: Shankar, Zakir Hussain, T.H. "Vikku" Vinayakram, and Gingsger. India's premier musical ambassadors. October 14, 7:30pm. TIX: \$36; \$32 gallery.
 • The World At Winspear: Miriam Makeba, "Mama Africa" singer/songwriter. Oct. 28, 7:30pm. TIX: \$39; \$34 gallery.

MUSIC (CLASSICAL)

ALBERTA COLLEGE CONSERVATORY OF MUSIC Muttart Hall, 100150 MacDonald Drive, 423-6230.
 • Laureates of the 2000 Honens and Hannover Competition. Marko Martin (piano) and Andrei Bielew (violin).

October 4, seminar/lecture 1pm; concert 8pm.
 • Faculty Recitals: Alexandra Munn (piano), Elizabeth Raycroft (soprano), Lary Benson (tenor). Sat, Oct. 27, 8pm.
EDMONTON CHAMBER MUSIC SOCIETY Convocation Hall, U of A Campus.
 • Pacific Baroque Orchestra. Marc Destrube (artistic director). Shimmering, vigorous, and vivacious. Wednesday, October 17, 8pm.
 • Paul O'Dette, solo lute. Wednesday, October 31, 8pm.

EDMONTON CLASSICAL GUITAR SOCIETY Muttart Hall, Alberta College, 10050 MacDonald Drive, 433-3742.
 Jeffrey MacFadden (Toronto-based guitarist). TIX: \$16. Season tickets are also available. Friday, October 5, 8pm.

EDMONTON OPERA
 Rigoletto, Giuseppe Verdi. A father's love is betrayed and a daughter's life is destroyed in this story of love and lust, innocence and duplicity. This sweeping tale of emotional intensity pits reason against revenge in a melodrama of epic proportion. Sung in Italian with English supertitles. October 20, 23 and 25.

EDMONTON SYMPHONY ORCHESTRA Winspear Centre, #4 Sir Winston Churchill Square, 99 Street, 102A Avenue, 428-1414.
 • The Masters: Kristian Koev (flute), Grzegorz Nowak (conductor). Oct. 12-13, 8pm.
 • The Pops: Swing, Swing, Swing! Friday, Oct. 26, 8pm; Saturday, Oct. 27, 2pm, 8pm.

HORIZON STAGE
 Lloyd English and Sia Samimi (guitar duo cabaret). Flamenco-Persian-Jazz-Latin. Seating for this special Horizon Stage concert will be cabaret-style. Saturday, October 27, 7:30pm.

PRO CORO CANADA Winspear Centre, #4 Sir Winston Churchill Square, 99 Street, 102A Avenue, 428-1414.
 • From Bach to Brahms to Jazz: Pro Coro Canada with Richard Sparks, conductor. Tee program includes Bach - *Kann, Jesu Kann, Brahms - Warum ist das Licht gegeben*, William Harris' double-choir set-

ting of a Spenser text, *Faire is the Heaven*, and Trent Worthington's arrangements of Canadian folksongs. The second half opens with Veijo Tormis's setting of *The Curse Upon Iron* with soloists and shaman drum and concludes with George Shearing's jazz suite on Shakespeare texts, *Music to Hear*. TIX: \$22-\$28 @ Winspear Box Office, TIX On the Square 420-1757, The Gramophone. Season Subscription Tickets: \$82-\$97 adult; \$70-\$82 student/senior. Sunday, October 7, 2pm.

THEATRE

AN ENEMY OF THE PEOPLE Citadel MacLab Theatre, 9828-101A Ave., 426-4811. By Henrik Ibsen. Adapted by David Young. When a town's water becomes deadly the truth is the first casualty. Oct. 20-Nov. 11.

ARE WE THERE YET? Concrete Theatre, 439-3905. By Jane Heather. Directed by Miekio Ouchi. Junior high school tour (Edmonton and surrounding areas) Oct. 15-Nov. 9.

BLOOD ORANGES Stanley A. Milner Library Theatre, 7 Sir Winston Churchill Square, 102 Ave., 100 St., 471-1586. Presented by Northern Light Theatre. By Trevor Schmidt. In the year 1873, Charles Bravo, an ambitious young barrister is found dead, poisoned in his London home. In the year 2001, frozen in time, the three murder suspects meet. They recreate the events that happened more than a century ago. Will the murderer be uncovered? Oct. 24-Nov. 3. Subscription: \$37 adult, \$32 student includes A *Carnival of Souls* pass, *Blood Oranges* and *Kafka's Amerika*.

CARNIVAL OF SOULS Northern Light Theatre, 471-1586. All our spooky favourites are back and more. Opening Gala: October 24.
 • Weekend Workshops: October 20-21 and 27-28.
 • Lantern Parade: October 28.
 • Kiss of the Dark: Costume ball. October 27.
 • Horror Film Fest: November 1-3.
 • Urban Tales Cabaret: October 26-27.
 • Halloween Market: October 20-31.

FOR THE PLEASURE OF SEEING HER AGAIN The Roxy, 10708-124 St., 453-2440. Presented by Theatre Network. By Michael Tremblay. Translated by Linda Gaboriau. Nana, Tremblay's mother who delighted, bewildered and inspired the young Michel. Nana knows just how to guilt-ride her son, gossip over neighbours and relatives, and invent history just to keep him happy, or ponder dreams of what might have been, as Tremblay looks back on their life together. October 16-28.

THE HOBBIT The Arts Bams, 10330-84 Ave., 448-8100. Presented by Fringe Theatre For Young People and Western Canada Theatre. By J.R.R. Tolkien. Adapted by Kim Selody. A magical tale with dwarves, elves, trolls, goblins and of course Smaug the dragon. Oct. 19-Nov. 11.

MAGPIE Jagged Edge Lincbox Theatre, 3rd Fl Edmonton Centre, 10205-101 St., 463-4237. By Katherine Koller. Magpie is a parolee surveillance officer who keeps her eyes on the boy in the basement. This time it's Reggie, who's been convicted of sexual assault and murder. Oct. 2-27. Tue-Fri 12:10-1pm; Sat 8pm. TIX: \$8 @ door.

MESA Kaasa Theatre, Jubilee Auditorium, 1455-87 Ave., 477-5955. By Doug Curtis. Presented by Workshop West Theatre. Meet Paul: A thirty-five year old unemployed writer, waiting for the next adventure. Meet Bud: A ninety-three year old Snowbird, heading south for the winter. When Paul gets a phone call to drive Bud down to his retirement oasis, Citrus Gardens in Mesa, Arizona, he jumps at the chance to discover the Wild Wild West of America. October 11-21.

THE TRUTH ABOUT DAUGHTERS WITH NILS LING Arden Theatre, 5 St. Anne Street, St. Albert, 459-1542. CBC humourist Nils Ling attempts to make sense of those strange and magical creatures known as daughters. TIX: \$21.50 adult, \$18.50 youth/senior. Friday, October 12, 7:30pm.

NOVEMBER 2001

ART GALLERIES

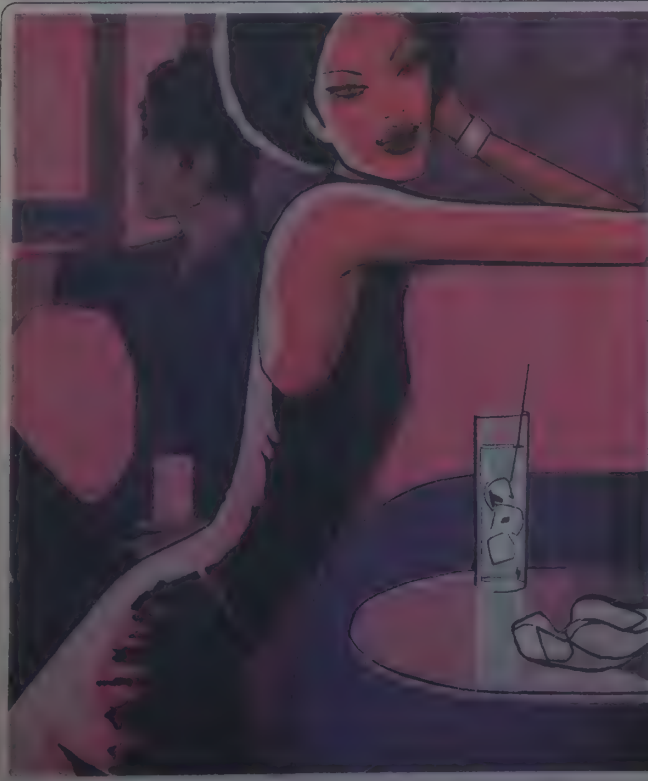
ALBERTA CRAFT COUNCIL CRAFT GALLERY 10186-106 St., 488-6611. Open: 10am-5:30pm.
 Saws: Work selected from the members of the Southern Alberta Woodcarvers Society. November-December.

ALBERTA CRAFT COUNCIL DISCOVERY GALLERY 10186-106 St., 488-6611. Open: 10am-5:30pm. The annual ACC members' Christmas show. November and December.

THE EDMONTON ART GALLERY 2 Sir Winston Churchill Square, 422-6223. www.edmontonartgallery.com.
 • *Marc Chagall: The Worlds of Fantasy and Fable*. November 9-January 13.
 • Indulge yourself in food and art-Chagall's Table. November 28, noon.
 • After Dark Series: *Psychic Contortions*. Friday, November 30, 7pm.
 • *Dreamland: Wanda Koop, Medrie MacPhee, Shirley Wiltzala*. November 9-January 13.
 • *Chris Hadberg: Landscapes and Other Allegories*. November 9-January 13.
 • All in one day Sunday (Saturday). November 10, 1-4pm.
 • Video Screening: "Wild West" and "The Group of Seven". November 15, noon. Free.
 • Come to the Table. November 24-June 2002.

CENTRE D'ARTS VISUELS DE L'ALBERTA 20, 8627-91 St., 461-3427.
 • *Of Wood and Water*: Doris Darbasie watercolours; Doris Charest watercolours and collages; Karen Blanchet watercolours; Gaston Charest, woodcrafts. November 9-21. Opening reception: November 9, 7-8:30pm. Artists in attendance. • Group show featuring members works. November 23-December 5.

DOUGLAS UDELL GALLERY 10332-124 St., 488-4445.
 • Sylvain Voyer. November 3-17. Opening reception: November 3, 2-4pm.
 • Gallery walk. November 17-18.



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Apartment: _____ Postal code: _____

Province: _____

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Don't forget – the contest closing date is September 6th, 2001. You can either mail this, fax it at 1-800-278-7075 or go to our website. Only one entry per person is allowed.
Once completed, please return this form by September 6th, 2001 to: "Off-Track in the Outback" Contest, 295 Hymus Boulevard, Pointe-Claire, Quebec, H9R 4A5.

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Season Listings

Continued from page 28

EXTENSION CENTRE GALLERY

Second Floor, University Extension Centre, 8303-112 St., 492-3034. Open: Mon-Thu 8:30am-8pm; Fri 8:30am-4:30pm; Sat 9am-noon.
• Paddy Lamb, graduating student exhibition. November 12-28.

THE FRINGE GALLERY

Bsmt., 10516 Whyte Ave., 432-0240.
• Works by Agnieszka Matejki. Through November.

FINE ARTS BUILDING GALLERY

1-1 Fine Arts Building, 89 Ave., 112 St., U of A Campus, 492-2081.
• D. Bertrand/M. Syms: Masters of Fine Arts and Design Graduate show. November 13-25. Opening reception: November 15, 7-10pm.

GALLERY 124

10240-124 St., 488-4575.
• John and Glenda Beaver. November 10-28.

PROFILES PUBLIC ART GALLERY

19 Perron St., St. Albert, 460-4310. Open: Tue-Sat 10-5pm. Thu until 8pm. Laara Cassells and Arlene Westen. November 7-December 1.

SCOTT GALLERY

10411-124 St., 488-3619. Open: Tue-Sat 10am-5pm.

• *The Big Road Trip—and Beyond!*: Wendy Wacko. Opening reception: Sat, November 10, 1-4pm with special guest Doris McCarthy. November 10-27.

SNAP GALLERY

10137-104 St., 423-1492.
• David Morrish of Newfoundland. This artist works with images of dead animals to create prints, using photogravure. Annual small print sale. November 20-December 20.

VANDERLEELIE GALLERY

10344-134 St., 452-0286. www.vanderleelie.ab.ca.
• Siebe Hansma: Geometric metal sculptures from the Netherlands inspired by the grace of ballet dancers and the precision of mathematics.

Sky Glabush

New paintings combining fragments of the Dutch landscape with abstract colour panels. November 10-29.

DANCE

ALBERTA BALLET

Jubilee Auditorium, 11455-87 Ave., 428-6839, ext., 451-8000. Festival of New Works, a combination of classical and contemporary dance from today's emerging and established choreographers. Nov. 2-3, 8pm.

BRIAN WEBB DANCE COMPANY

John L. Haar Theatre, Grant MacEwan College, Jasper Place Campus, 497-4416. *Holy Body Tattoo: Circo*: A celebration of the sensual forces of submission

and control. Performed by choreographers Noam Gagnon and Dana Gingras. Circo features original music by England's ensemble The Tiger Lillies and film elements from filmmaker William Morrison. November 2-3.

MUSIC

ARDEN THEATRE

5 St. Anne Street, St. Albert, 459-1542.
• Lennie Gallant (singer/songwriter from PEI). TIX: \$23.50 all tickets. Friday, November 2, 7-30pm.

FESTIVAL PLACE

100 Festival Way, Shawwood Park, 449-3378.

• Andy Donnelly and Michael Marra (folk music). November 10.

• Colin Hay (folk/pop). November 23.

FULL MOON FOLK CLUB

438-6410.

• Stacey Earle. TIX: \$13 advance; \$15 door. Advance tickets @ TIX on the Square, Southside Sound. November 23.

• Tanglefoot. TIX: \$13 advance; \$15 door. Advance tickets @ TIX on the Square, Southside Sound. November 10.

HORIZON STAGE

• Double bill: Lewis and Royal (acoustic country/folk). Sheep River Rounders (acoustic blend bluegrass, Texas swing, old-time fiddle music). Friday, November 2, 7:30pm.

WINSPEAR CENTRE

#4 Sir Winston Churchill Square, 99 Street, 102A Avenue, 428-1414.

• The World At Winspear: The Klezmatics. Nov. 29, 8pm. TIX: \$33; \$29 gallery.

• The World At Winspear: Noche Flamenca, dance costumes, percussion and song. Nov. 22, 8pm. TIX: \$32; \$29 gallery.

• The World At Winspear: The Klezmatics. Nov. 29, 8pm. TIX: \$33; \$29 gallery.

MUSIC (CLASSICAL)

ALBERTA COLLEGE CONSERVATORY

OF MUSIC Muttart Hall, 100150 MacDonald Drive, 423-6230.

• Fall Music Festival 2001. Feature recital: Frank Ho (violin) Paul Marleyn (cello), David Tutt (piano). Sat, November 17, 8pm.

• Faculty Recitals: Kerri McGonigle (cello), Lyanne Gale (violin). Thu, Nov.

1, 8pm. Sat, November 17, 8pm.

• Spectrum Concert Series: Flute to the Power 4. Bill Damur, Grant Cahoon, Liane Gayler, Christine Enns (flute). TIX: \$15 adult, \$10 senior/student. Season Tickets: \$50 adult, \$35 senior/student. Sunday, November 4, 2pm.

EDMONTON CLASSICAL GUITAR SOCIETY

Muttart Hall, Alberta College, 10050 Macdonald Drive, 433-3742.

• Benjamin Verdery. TIX: \$18. Friday, November 16.

EDMONTON OPERA

• *The Magic Flute*, Wolfgang Amadeus Mozart. Join the bird-catcher Papageno and Tamino the Prince as they head out

to save the beautiful Pamina from the wicked magician. With its spellbinding story and sublime music, this magical journey blends childlike adventure and profound symbolism in a celebration of wisdom, loyalty and love. Sung in German with English superlites.

November 24, 27 and 29.

EDMONTON SYMPHONY ORCHESTRA

Winspear Centre, #4 Sir Winston Churchill Square, 99 Street, 102A Avenue, 428-1414.

• The Masters: Mayumi Seiler (violin), Grzegorz Nowak (conductor). Nov. 9-10, 8pm. Nov. 11, 2pm.

• Super Specials: Verdi's *Requiem*. Nov. 17, 8pm; Nov. 18, 2pm.

• The Pops: Classic Christmas. Friday, Nov. 30, 8pm; Saturday, Dec. 1, 2pm, 8pm.

• The Lighter Classics: Music for hal-loveen. Ivan Zenaty (violin), Giuseppe Lanzetta (conductor). Thursday, Nov. 1, 8pm.

• On The Edge: Jeans 'N' Classics with special guests The Big Rock Pipe Band. Images of the '60s. Nov. 14-15, 8pm.

• Symphony For Kids: Mr. Bleak's Royal Travelling Melodramatic Fairy Tale Ensemble. Saturday, Nov. 3, 2pm.

THEATRE

THE BEAUTY QUEEN OF LEENANE

Citadel Rice Theatre, 9828-101A Ave., 426-4811. By Martin McDonagh. A dark comedy. A tale of obsession and dependence from a rising star.

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FRINGE
OPUSSE



November 3-December 9.

BIG MAMA: THE WILLIE MAE THORNTON STORY The Roxy, 10708-124 St., 453-2440. Presented by Theatre Network. By Audrei Kairen. Jackie Richardson portrays the life of Big Mama, a rocky but ultimately triumphant life that came to an end in 1984. November 13-December 2.

THE BLACKBIRD PUPPET PROJECT The Arts Barn, 10330-84 Ave., 488-9000. Presented by Fringe Theatre Adventures. A Green Fools Production. Conspired by Chris Craddock, Dean Bareham and Jennie Esdale. Sound design by Dave Clarke. Marionette, hand and rod puppets, mask and still characters bring to life this enchanting story of fitting-in and following your dreams. Nov. 30-Dec. 16.

BLITHE SPIRIT Festival Place, 100 Festival Way, Sherwood Park, 449-3378. November 15, 16, 18.

BLITHE SPIRIT Horizon Stage, Horizon Players. Comedy by Noel Coward. Charles is writing a mystery novel involving the supernatural and invites the neighbourhood mystic, Madame Arcati, over for a little séance. He gets more than he bargained for when the ghost of his glamorous first wife, Elvira, shows up and launches a tug of war for Charles' affections. Friday, November 23-Sunday, November 25. Show times and ticket prices to be announced.

BORDERS OF PARADISE Studio Theatre, Timms Centre for the Arts, U of A Campus, 112 St., 87 Ave., 492-2495. Seven young people are celebrating one of the last days of their youth. November 29-December 8, 8pm. Matinee performances 12:30pm on the second Thursday of each run.

BROADWAY - 50 YEARS IN REVUE Kaasa Theatre, Jubilee Auditorium basement, 11455-87 Ave., 988-0806. Directed by Randy Mueller. *Brigadoon*, *Chorus Line*, *Dreamgirls*, *Little Shop of Horrors* and *Ragtime* are just a few of the shows that will be highlighted. November 8-10 and 15-17, 8pm.

November 11 Sunday Matinee 2pm.

A CHRISTMAS CAROL Citadel MacLab Theatre, 9828-101A Ave., 426-4811. Adapted by Tom Wood. Based on the story by Charles Dickens. November 24-December 30.

FLOWERS Studio Theatre, Timms Centre for the Arts, U of A Campus, 112 St., 87 Ave., 492-2495. By Deborah Porter. Based on the lives of the Dionne quintuplets. The Paquette sisters are removed from their parents and forced to live in a hospital where they are put on public display. November 1-10, 8pm. Matinee performances 12:30pm on the second Thursday of each run.

THE GARNEAU KID Varscona Theatre, 10329-83 Ave., 433-3399, ext. 3. By Ken Brown. Presented by Shadow Theatre. This play is about coming of age, not just for one individual, but for a generation. A boy's assumptions about the world are adjusted, twisted, or rejected in order to integrate what he learns about the world. Nov. 22-Dec. 2. Tue-Sat 8pm; Sat-Sun 2pm.

THE LAW AND THE ORDER Jubilation's Dinner Theatre. Upper Level, Phase III, WEM, 484-2424. Join us for the annual Policeman's Ball, an event where all of those parties involved in the justice system can get together and relax. But tragedy strikes-a murder occurs. November 9-January 27.

LOUD N' QUEER 3rd Space, 477-5955. Presented by Workshop West Theatre. A celebration of Queer culture on the prairies, wild, loud and full of surprises. Nov. 16-17.

MORGAN'S JOURNEY Arden Theatre, 5 St. Anne St., St. Albert, 459-1542. Presented by Rosemeath Theatre. Arden Theatre Family Series. Join Morgan the Clown as he embarks on a journey of exploration and discovery. Accompanied by Fred the puppet, Morgan learns the true value of friendship. Free pre-show entertainment starting at 1:20pm. Post-show reception with complimentary juice and goodies. Meet your favorite artist for an autograph. Family Series Package Price: \$35 adults, \$25 children 12 and

under. Sunday, November 4, 2pm.

MORGAN'S JOURNEY Horizon Stage. Family Matinee. From the miraculous moment of birth, we follow Morgan the Clown on a journey of discovery. What he learns, through magic, music, and humour, is the meaning of friendship. Saturday, November 3, 3pm. Pre-show activities begin at 2pm. TIX: \$8. Subscription prices for series #1 three Family Matinees: \$20.

ON THE BANKS OF THE NUT Varscona Theatre, 10329-83 Ave., 448-0695. Presented by Teatro La Quindicina. Written and directed by Stewart Lemoine. An elegant scramble from the country to the town and back

again. November 1-17.

REDEEMING GRACE Jagged Edge Lunchbox Theatre, 3rd Fl. Edmonton Centre, 10205-101 St., 463-4237. By Beverly Ann Ross and Alison Wells. A comedy with music about misplaced values, not prospects and the true meaning of Christmas. Nov. 20-Dec. 15. Tue-Fri 12:10-1pm. Sat 8pm. TIX: \$10 @ door.

DECEMBER 2001

ART GALLERIES

CENTRE D'ARTS VISUELS DE L'ALBERTA 20, 8627-91 St., 461-3477.

• A Celebration of Mediums Normand Fontaine, acrylics, Lucie Pilon, oil paintings, Cecil Derkatch, watercolours; Claude St. Onge, caricatures. December 7-19. Opening reception: December 7, 7-8:30pm. Artists in attendance. • Group show featuring members works. December 21-February 6, 2002.

DOUGLAS UDELL GALLERY 10332-124 St., 488-4445
• Pablo Picasso and Christmas show. December 1-15. Opening reception: December 1, 2-4pm.

THE EDMONTON ART GALLERY 2 St.

SEE PAGE 34

FROM THE CREATOR OF THE STYLISH-NOMINATED PRINCE OF DARKNESS
CURIOUSLY FREAKY & LINGERIN'
AND THE DIRECTOR OF THE BODY HUNTS

PAUL MATWYCHUK SHARLA MATKIN

STARRING

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PRESIDENT MATWYCHUK

BY PAUL MATWYCHUK

DIRECTED BY
BEN HENDERSON

STAGE 7 (CHIANTI STAGE)
ROYAL CANADIAN LEGION (416-81 AV.)

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MONDAY AUGUST 20 - 11:45 PM / THURSDAY AUGUST 23 - 9:45 PM
TUESDAY AUGUST 21 - 12:45 PM / FRIDAY AUGUST 24 - 8 PM
SUNDAY AUGUST 26 - 5 PM

VUEWEEKLY

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2001/2002 SEASON

Puentes Brothers
Hot Cuban rhythms.
SEPTEMBER 21

Wyrd Sisters
Shimmering harmonies and powerful lyrics for the heart, mind and soul.
SEPTEMBER 28

Christine Lavin
Making the ordinary extraordinary with a wicked wit.
OCTOBER 10

The Truth About Daughters with Nils Ling
One man's comedic quest to understand the conundrum of children.
OCTOBER 12

Michael Kaeshammer
Boogie-woogie piano boy is back!
OCTOBER 18

Rick Scott (Family Series)
Crazy kids' music with a West Coast flare.
OCTOBER 21

Oh Susanna with Zubot and Dawson
Fightin' folk music meets "Strang" for a sonic journey through uncharted waters.
OCTOBER 25

Morgan's Journey (Family Series)
The challenges and joys of childhood explored through a little clown's journey.
NOVEMBER 4

Winter Harp Christmas Special
The modern world slips away to the Medieval through a magical musical sojourn into the heart of Winter.
DECEMBER 4

Shawn Kinley (Family Series)
Silly meets sublime with the Master of Mask and Miming.
JANUARY 27

Margie Gillis
Solo dance at its most personal, spiritual, physical and joyful.
FEBRUARY 5

Lennie Gallant
Grassroots music with a rockin' edge.
MARCH 12

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Mama, Weir all crazy now

Upcoming theatre season contains carnivals, clowns and Cohen

BY PAUL MATWYCHUK

Sherlock Holmes isn't alone in being resurrected this season; in addition to a new staging of David Belke's hit comedy *The Reluctant Resurrection of Sherlock Holmes*, the upcoming theatre season will also see a revival of last season's Citadel hit *A Christmas Carol*, a remount of One Yellow Rabbit's *Doing Leonard Cohen*, not to mention new editions of yearly events like Springboards, Kaboom!, NeXTfest and *Carnival of Souls*.

But there's plenty of exciting new stuff on tap as well from every theatre company in the city. Here's a troupe-by-troupe breakdown of what audiences can expect over the next nine months from our vibrant theatrical community. And seeing as this list doesn't even include the many independent and collective productions that inevitably spring up by the dozens every year, anyone who takes on the exhausting task of seeing it all may be in need of resurrection themselves at the end of it all.

THE CITADEL

Hot Ticket: Perhaps inspired by the fact that the show begins with a song named "Wilkommen," Citadel artistic director Bob Baker is taking the unusual step of leading off his 2001-2 season with a musical this year, Kander and Ebb's *Cabaret* (September 29-October 28), a show which, amazingly, has never before received a professional production in Edmonton. Baker's take on the material certainly promises to be both divine and decadent, what with Pamela Gordon essaying the role of the green-fingernailed Sally Bowles and John Ulyatt leering suggestively at the audience as the M.C.

Among the Citadel's straight plays, the most promising productions include the by turns intense and comic Irish sensation *The Beauty Queen of Leenane* (November 3-December 9); an ambitious staging of William Shakespeare's *Hamlet* (March 30-April 28) starring David Storch (who gets nominated for a Sterling practically every time he appears at the Citadel—and this may be his third nod in a row, following *Wit* and *Picasso at the Lapin Agile*); and a new stage version of W.O. Mitchell's iconic CanLit classic *Who Has Seen the Wind* (May 4-June 2) adapted by Lee MacDougall, whose *High Life* was a sensation at Theatre Network two seasons ago.

Watch For: Two celebrated Canadian plays, Michael Healy's warm-hearted comic drama *The Drawer Boy* (March 16-April 7) and One Yellow Rabbit reviving their smash hit *Doing Leonard Cohen* (February 9-March 17).

translation of Henrik Ibsen's *An Enemy of the People* (October 20-November 11); Bob Baker directing one of his favourite comedies, Noel Coward's sardonic send-up of the theatre *Present Laughter* (January 26-February 17) and a holiday revival of Baker's enormously successful stage version of Dickens's *A Christmas Carol* with Tom Wood returning to the role of Scrooge.

THEATRE NETWORK

Hot Ticket: *Mump and Smoot in a New Work!* (February

21-March 10) is the latest offering from those adorable "horror clowns" from the planet Umno, but whatever they wind up calling it, Michael Kennard and John Turner (whose *Mump and Smoot in Something Else With Zug* was one of the biggest hits of TN's 1999-2000 season) can always be relied on to deliver an entertaining evening full of gibberish, humour and gleeful violence. What more could a theatregoer ask for?

Watch for: The playwright (Eugene Stickland) and director (Bradley Moss) of TN's Sterling-nominated 1999-2000 hit *A Guide to Mourning* are reunited in *Mid Life* (April 28-May 7) in which John Wright plays a middle-aged oil executive coping with a world that seems to be changing much too quickly for him to keep up with.

Also on Tap: Jeff Page and Valerie Ann Pearson in Michel Tremblay's mother-son dramedy *For the Pleasure of Seeing Her Again* (October 18-28); the blues musical *Big Mama: The Willie Mae Thornton Story* starring Jackie Richardson (November 15-December 2); and, next June, another edition of NeXTfest.

WORKSHOP WEST

Hot Ticket: Doug Curtis's warm generation-gap road comedy *Mesa* (October 11-21), about a 35-year-old writer driving his 93-year-old grandfather-in-law from Alberta to Arizona, was my favourite show at Springboards last month, and it's great to see it getting a full-scale production this season. Ron Jenkins will direct, Jeff Haslam will play Paul, the writer, and Ashley Wright (who played King Lear last summer in the River City Shakespeare Festival) will age himself even more drastically by playing Bud, the set-in-his-ways retiree.

Watch for: The Alberta Playwrights' Network awarded *Apple* (April 11-21), the new work by Vern Thiesen, its prize for Best New Play of 2001; it's a mysterious, poetic modern-day riff on the story of the Garden of Eden and, according to WW artistic director Ron Jenkins, "a breakthrough play" for Thiesen, who's already one of the city's most skillful playwrights.

Also on Tap: The second edition of the *Kaboom!* Theatre Performance Series, which boasts an extremely hot lineup (including Joan

case, *The Shape of a Girl*; an expanded version of Ashley Wright and Chris Dodd's Fringe hit *Silent Words*; and Lyle Victor Albert's new one-man show *Jumping Jack*, in which he plays a man who believes he's Mick Jagger's illegitimate son); another *Springboards Festival*, another *Loud 'n' Queer Cabaret* and *Secret Spaces*, a multiple-location, multiple-author collection of plays which will see audiences shuttled around the city on a double-decker tour bus.

SHADOW THEATRE

Hot Ticket: One of the biggest coups of the season for any company is Shadow artistic director John Hudson's snagging the rights to perform Irish playwright Conor McPherson's atmospheric Broadway hit *The Weir* (September 27-October 14) about ghosts, Irishmen and a woman with a mysterious past. James DeFelice, whose past shows for Shadow include *Sylvia* and *The Baltimore Waltz*, will direct this production, which ought to make a perfect companion piece for the Citadel's *The Beauty Queen of Leenane*, another blockbuster Irish drama later this season.

Watch for: Shadow usual suspects Coralie Cairns and John Sproule headline Australian writer Joanna Murray-Smith's *Honour* (March 14-31), about a middle-aged woman whose world comes apart when her longtime husband leaves her for a much younger woman. The show also features rising young actors Cella Stachow and Daniela Vaskalic as Sproule's daughter and lover.

Also on Tap: Kenneth Brown's *Garneau Kid*, a fascinating account of his idyllic days in Edmonton as a child and his less-than-idyllic travels in eastern Europe as a young man; a revival of one of David Belke's earliest hits, *The Reluctant Resurrection of Sherlock Holmes*; and Neil Simon's deathless comedy *The Odd Couple*, co-produced with Teatro la Quindicina. (Jeff Haslam is Felix; Glenn Nelson is Oscar.)

TEATRO LA QUINDICINA

Hot Ticket: Jeff Haslam follows up his Fringe show *Citizen Plate* with another piece inspired by one of his *Die-Nasty!* characters, *Pokl Takls!* (April 11-27), a multimedia account of the tangled life and cluttered closet of his Eurotrash alter ego Pokl Schvedtar. Of all the interviews I'll have to conduct this season, this is far and away the one I'm most looking forward to.

Watch for: After spending the last couple of seasons presenting welcome revivals of several of his older hits, Stewart Lemoine returns with a new main-season play entitled *On the Banks of the Nut* (November 1-17). (Actually, any new play by Stewart Lemoine automatically qualifies as a Hot Ticket as well, but there's no way I'm changing the setup of this article this far into writing it.) Leona Brausen, Jeff Haslam, Davina Stewart, Josh Dean and newcomer Briana Buckmaster head up the cast of this new comedy; Lemoine is also working on about the

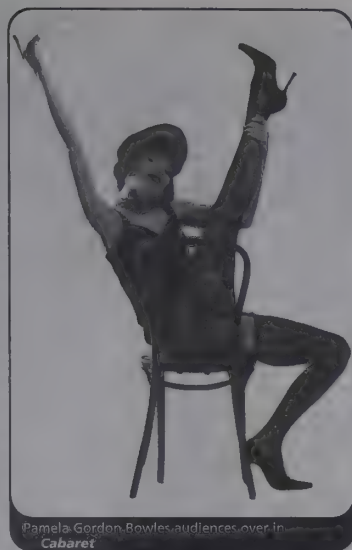
premise, but I'm willing to believe the press kit when it promises plenty of elegance and sass.

Also on Tap: *The Odd Couple* (see above—and did I mention Coralie Cairns and Davina Stewart will play the Pigeon sisters?), and yet another new play from Stewart Lemoine, to premiere in February. "A terrifying Old World collusion of thigh-slapping whimsy and sensual grief," reads the press release, a description that prompted Pokl Schvedtar, who hosted the official Teatro season launch, to cheerfully remark, "Sounds like bullshit to me!" Although that may have just been the Cuba Libres talking.

NORTHERN LIGHT THEATRE

Hot Ticket: Trevor Schmidt won a Sterling last year for Best New Work for his monologue omnibus *The Watermelon Girls*, and he was nominated two other times in the same category. It doesn't look like he'll be quite as prolific this year, but he does have an intriguing new full-length tale of suspense premiering this season: *Blood Oranges* (October 24-November 3), based on a notorious true-life London murder case. It will be running in conjunction with NLT's popular Halloween festival *Carnival of Souls*, which will also feature a haunted house, film screenings, a revival of Dave Clarke's multimedia hit from last year's Kaboom! Festival, *Songs for Caligari* and another installment of their spooky reading series, *Urban Tales* (October 24-27).

Watch For: Frequent Fringe Theatre Adventures director Gerry Potter's stage adaptation of *Kafka's Amerika* (March 26-April 7), the troubling, bleak, surreally funny... hell, Kafkaesque tale of a young immigrant to the U.S.A. and his dealings with that strange breed of humanity known as Americans.



Pamela Gordon-Bowles audiences over in Cabaret

FRINGE THEATRE ADVENTURES

Hot Ticket: Perhaps hoping to capitalize on a little pre-Fellowship of the Ring excitement, FTA is mounting a stage version of J.R.R. Tolkien's classic tale of fantasy *The Hobbit* (October 19-November 11). Designer David Fraser has described the show as pretty much his "dream project," and hopefully the results will be equally "preciousssss" to everyone else involved with it.

Watch For: *Dodo* (February 15-24) is the new play from Cathleen Rootsaert, which alone makes it a must-see. Pointless trivia observation: the show follows the trend Rootsaert established with *Mimi Amuck* and *Mamma Mia*, *Me a Mama?* of including in each of her titles a four-letter word consisting of a repeated single syllable.

Also on Tap: *The Blackbird Puppet Project* (November 30-December 16), a show that illustrates how you can really make your show sound important and groundbreaking just by referring to it not as a play but as a "project"; and *Frog Opera* (April 19-28), which presumably proves the old axiom that "it's not over until the fat lady croaks." ☐



...and Jeff Haslam's *Apple* (see above)—and did I mention Coralie Cairns and Davina Stewart will play the Pigeon sisters?; and yet another new play from Stewart Lemoine, to premiere in February. "A terrifying Old World collusion of thigh-slapping whimsy and sensual grief," reads the press release, a description that prompted Pokl Schvedtar, who hosted the official Teatro season launch, to cheerfully remark, "Sounds like bullshit to me!" Although that may have just been the Cuba Libres talking.

ALBERTA COLLEGE CONSERVATORY OF MUSIC 2001/2002 SEASON

SPECTRUM CONCERT SERIES AT MUTTART HALL

CONCERT ONE

SUNDAY, NOVEMBER 4, 2001 • 2:00PM

FLUTE TO THE POWER⁴

BILL DAMUR, GRANT CAHOON, LIANE GAYLER, CHRISTINE ENNS, FLUTES

CONCERT TWO

SUNDAY, JANUARY 20, 2002 • 2:00PM

SCHNITZEL, EMPANADA, AND A BOTTLE OF SCOTCH

FRANK HO, VIOLIN; GUEST DIANE NELSEN, SOPRANO; RON NELSEN, BARITONE,

LARY BENSON, TENOR; ALEXANDRA MUNN, PIANO; GUEST TANYA PROCHAZKA, CELLO

CONCERT THREE

SUNDAY, MARCH 10, 2002 • 2:00PM

DYNAMIC TRIOS

ANNE MCDUGALL, VIOLIN; KERRI MCGONIGLE, CELLO; DOROTHY WEISS, PIANO

CONCERT FOUR

SUNDAY, JUNE 9, 2002 • 2:00PM

MOSTLY STRINGS (AND ■■■ KEYS TOO!)

MARIE FORESTIER, VIOLIN, LYANNE GALE, VIOLIN; FRANK HO, VIOLIN; KERRI MCGONIGLE, CELLO; JOSEPH LAI, PIANO; DIANE LEUNG, VIOLA

LAUREATES OF THE 2000 HONENS AND HANNOVER COMPETITION

AT MUTTART HALL

ALESSANDRA MARIA AMMARA

LAUREATE OF THE 2000 HONENS INTERNATIONAL PIANO COMPETITION

SEPTEMBER 29, 2001, 1:00 PM SEMINAR/LECTURE; CONCERT 8:00 PM

MARKO MARTIN

LAUREATE OF THE 2000 HONENS INTERNATIONAL PIANO COMPETITION, AND
ANDREI BIELOV

LAUREATE OF THE 2000 HANNOVER INTERNATIONAL VIOLIN COMPETITION

OCTOBER 4, 2001 1:00 PM SEMINAR/LECTURE; CONCERT 8:00 PM

FALL MUSIC FESTIVAL 2001 FEATURE RECITAL

SATURDAY, NOVEMBER 17, 2001 • 8:00PM

FRANK HO, VIOLIN; GUEST PAUL MARLEYN, CELLO; DAVID TUTT, PIANO

FESTIVAL OF LIGHT

AT THE FRANCIS WINSPEAR CENTRE FOR MUSIC

SUNDAY, DECEMBER 16, 2001 • 2:00PM

SCHOLA CANTORUM CHOIRS

AT MCDUGALL UNITED CHURCH

SATURDAY, MAY 4, 2002 • 7:00PM

CONSERVATORY RESONANCE

AT THE FRANCIS WINSPEAR CENTRE FOR MUSIC

WEDNESDAY, MAY 22, 2002 • 7:30PM

FACULTY RECITALS

AT MUTTART HALL

SATURDAY, OCTOBER 27, 2001 • 8:00PM

ALEXANDRA MUNN, PIANO

ELIZABETH RAYCROFT, SOPRANO

LARY BENSON, TENOR

THURSDAY, NOVEMBER 1, 2001 • 8:00PM

KERRI MCGONIGLE, CELLO

LYANNE GALE, VIOLIN

SUNDAY, JANUARY 27, 2002 • 8:00PM

ANNE MCDUGALL, VIOLIN

DOROTHY WEISS, PIANO

SUNDAY, FEBRUARY 10, 2002 • 2:00PM

DON ROSS, CLARINET

SATURDAY, APRIL 6, 2002 • 8:00PM

DUO CHINOIS:

FRANK HO, VIOLIN

JOSEPH LAI, PIANO

THURSDAY, MAY 9, 2002 • 8:00 PM

DON EHRET, GUITAR

BILL DAMUR, FLUTE

SUNDAY, MARCH 3, 2002 • 3:00PM

MARY FEARON, HORN

JUDY LOEWEN, PIANO

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Season Listings

Continued from page 31

Winston Churchill Square, 422-6223.
www.edmontonartgallery.com.

- All in one day Sunday, December 9, 1-4pm.
- Marc Chagall (video): December 13, noon, Free.

EXTENSION CENTRE GALLERY

Second Floor, University Extension Centre, 8303-112 St., 492-3034. Open: Mon-Thu 8:30am-8pm; Fri 8:30am-4:30pm; Sat 9am-noon.
• Annual student exhibition, December 5-January 17.

FINE ARTS BUILDING GALLERY 1-1

Fine Arts Building, 89 Ave., 112 St., U of A Campus, 492-2081.
• T. Sehn/M. Strickfaden: Masters of Fine Arts and Design Graduate shows, December 4-23. Opening reception: December 6, 7-10pm.

THE FRINGE GALLERY Bsmt., 10516 Whyte Ave., 432-0240.

- Group show featuring paintings, sculptural objects and video presentation by Sidsel Naess Bradley, Doug Jamha, Neil Fiertel. Through December.

LATITUDE 53 10137-104 St., 423-5353.

- The Fine Art of Schmoozy: Join us for Schmoozy's silver anniversary, Art auction, food and fashion. A fundraiser for Latitude 53, December 1.
- Peter Hobbs and Chantal Rousseau. Rousseau and Hobbs both create paintings that explore notions of sexuality, performance, pornography and identity as well as visual art as spectacle. December 6-January 19, 2002. Opening: December 6, 8pm.

PROFILES PUBLIC ART GALLERY 19

Perron St., St. Albert, 460-4310. Open: Tue-Sat 10-5pm. Thu until 8pm.
• Presence: St. Albert Place Visual Arts Council exhibition. December 6-22.

SCOTT GALLERY 10411-124 St., 488-

3619. Open: Tue-Sat 10am-5pm.
• Christmas Treasures: Works by gallery

artists including Katerina Mertikas. December 1-24.

VANDERLEELIE GALLERY 10344-134

St., 452-0286. www.vanderleelie.ab.ca.
• Christmas Group show featuring recent works by gallery artists. December 1-31.

DANCE

ALBERTA BALLET Jubilee Auditorium,

11455-87 Ave., 428-6839, ext. 451-8000. *The Nutcracker*. Presented by Alberta Ballet and Ballet British Columbia. New choreography by Mikko Nissinen. Music by Tchaikovsky. Dec. 12-15, 7:30pm. Matinees Dec. 15-16, 2pm.

BRIAN WEBB DANCE COMPANY

John L. Haar Theatre, Grant MacEwan College, Jasper Place Campus, 497-4416. *New Solos*: Featuring Tania Alvarado and Brian Webb. December 7-8.

KOMPANY! Jagged Edge Theatre, Edmonton Centre, 3 Fl., 944-9115. *Fa La La!* A Christmas revue, singing, and festive. December 17-22.

MUSIC

ARDEN THEATRE 5 St. Anne St., St. Albert, 459-1542.

- Winter Harp Christmas Special. Two harps play Yuletide music. TIX: \$21.50 Adult, \$19.00 Youth/Senior. Tuesday, December 4, 7:30pm.

FESTIVAL PLACE 100 Festival Way,

Sherwood Park, 449-3378.
• The Barra MacNeils (Celtic music). December 2.

HORIZON STAGE

- Memories of a Don Messer Jubilee Christmas. Tribute to old-time fiddling and dancing. TIX: \$26 adult/senior, \$22 student, \$22 each for groups of 20 or more. Saturday, December 15, 2pm.

WINSPEAR CENTRE #4 Sir Winston Churchill Square, 99 St., 102A Avenue, 428-1414.

- The World At Winspear: Eileen Ivers. A special Celtic Christmas. Dec. 15, 8pm. TIX: \$35, \$31 gallery.

MUSIC (CLASSICAL)

ALBERTA COLLEGE CONSERVATORY OF MUSIC

Winspear Centre, #4 Sir Winston Churchill Square, 99 Street, 102A Avenue, 423-6230.
• Festival of Light: Sun, Dec. 16, 2pm.

EDMONTON SYMPHONY ORCHESTRA

Winspear Centre, #4 Sir Winston Churchill Square, 99 Street, 102A Avenue, 428-1414.
• The Masters: Dickran Ataman (piano), Grzegorz Nowak (conductor). Dec. 7-8, 8pm.
• Super Specials: Handel's Messiah. Dec. 20-22, 8pm.
• On The Edge: Holly Cole. Sultry seasonal soiree. Dec. 3-4, 8pm.

PRO CORO CANADA Winspear, #4 Sir

Winston Churchill Square, 99 Street, 102A Avenue, 428-1414.
• A Pro Coro Family Christmas. Conducted by Richard Sparks, with Jeremy Spurgeon (organ). Christmas carols—both new and old. TIX: \$19-\$25 available through Winspear Box Office 428-1414, TIX on the Square 420-1757, and The Gramophone. Sunday, December 9, 2pm.

THEATRE

A CHRISTMAS CAROL Horizon Stage.

Dramatic reading with music. CBC Radio host and personality Michael Enright anchors the 2nd annual reading of *A Christmas Carol* at Horizon Stage as a fundraiser for local charity. Also participating is the Stony Plain Memorial Composite High School Concert Choir. The proceeds from this event will be donated to the Light Up Your Life campaign in support of the Community Palliative Care program. Thursday, December 6, 7:30pm. TIX: \$10 all tickets.

THE CHRISTMAS CAROL PROJECT

2001 The Roxy, 10708-124 St., 453-2440. Presented by TheatrePublic. A musical revue of Dickens' tale featuring some of Edmonton's musicians. December 19-22.

MIRACLE ON 34TH STREET Festival

Place, 100 Festival Way, Sherwood Park, 449-3378. December 16, 17, 19-23.

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Tues/April 23/2002 8 PM

All Concerts on the Pro Coro website

Francis Winspear Centre for Music

Sept 28&29
Dustin Anderson
Nicole Mion

Nov 1&2
Holy Body Tattoo

Dec 7&8
Tania Alvarado
Brian Webb

Jan 25&26
Compagnie Flak

Mar 1&2
Louise Bédard
Sylvain Emard

Mar 15&16
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Edmonton



JANUARY 2002

ART GALLERIES

THE EDMONTON ART GALLERY 2 Sir Winston Churchill Square, 422-6223. www.edmontonartgallery.com.
 • Jade: *The Ultimate Treasure of Ancient China*. January 26-March 24.

EXTENSION CENTRE GALLERY Second Floor, University Extension Centre, 8303-112 St., 492-3034. Open: Mon-Thu 8:30am-8pm; Fri 8:30am-4:30pm; Sat 9am-noon. Leola Forrester-graduating student exhibition. January 21-31.

LATITUDE 53 10137-104 St., 423-5353.
 • Luis Jacob: *The BILTS*. Jacob's sculptures are forms taken from the foot-prints of high-rise office buildings, and can be seen as a portrait of a city financial district. These minimalist structures suggest a monumentality without top or bottom. The series is shown alongside black and white photographs of the skyscrapers from which the forms were modeled. January 24-February 23. Opening: January 24, 8pm.

PROFILES PUBLIC ART GALLERY 19 Perron St., St. Albert, 460-4310. Open: Tue-Sat 10-5pm; Thu until 8pm.
 • Floral: Donna Gallant, Joan Todd and guests. January 2-Feb. 2.

SNAP GALLERY 10137-104 St., 423-1492.
 • SNAP will be twenty years old in 2002. Opening the new year, an exhibition from the SNAP archives, tracing the history of the SNAP printshops.

DANCE

BRIAN WEBB DANCE COMPANY
 John L. Haas Theatre, Jasper Place Campus, Grant MacEwan College, 497-4416.

Compagnie Rok/The Haman Navas Project: Repetition of movement, distillation of sound. The Haman/Navas Project is a moving expression of complicity. January 25-26.

MUSIC

FESTIVAL PLACE 100 Festival Way, Sherwood Park, 449-3378.
 • Mae Moore (adult contemporary). January 11.

HORIZON STAGE
 • Lester Quitau Blues. Saturday, January 19, 7:30pm.

MUSIC (CLASSICAL)

ALBERTA COLLEGE CONSERVATORY OF MUSIC Muttart Hall, 10050 MacDonald Drive, 423-6230.

Spectrum Concert Series: Schnitzel, Frank Ho (violin), Diane Nelsen (soprano), Ron Nelsen (baritone), Lary Benson (tenor), Alexandra Munn (piano), Tanya Prochazka (cello). TIX: \$15 adult, \$10 senior/student. Sunday, January 20, 2pm.
 • Faculty recital: Anne McDougall (violin), Dorothy Weiss (piano). Sun, Jan. 27, 8pm.

EDMONTON CHAMBER MUSIC SOCIETY Convocation Hall, U of A Campus.
 • Claude Franm, solo piano (Kilburn concert in cooperation with the Department of Music). • Friday, January 11, 8pm.
 • Eden Trio (Andrew Dawes (violin), Rivka Golani (viola), Yehuda Hannani (cello). Wednesday, January 30, 8pm.

EDMONTON OPERA Winspear Centre, #4 Sir Winston Churchill Square, 99 Street, 102A Avenue, 428-1414.
 • *G&S at the Winspear*. Patter songs and tongue twisters, deception and delight, melodies and mayhem... Gilbert and Sullivan? January 19.

EDMONTON SYMPHONY ORCHESTRA Winspear Centre, #4 Sir Winston Churchill Square, 99 Street, 102A Avenue, 428-1414.
 • The Masters: Marisa Tanzini (piano), Alexander Myrat (conductor). Jan. 11-12, 8pm.
 • The Pops: ESO Unplugged. Friday, Jan. 25, 8pm; Saturday, Jan. 26, 2pm, 8pm.
 • The Lighter Classics: Heather Schmidt (piano), Enrique Barrios (conductor). Jan.

SEE PAGE 38

Theatre Network - *live at the ROXY*

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FOR THE PLEASURE OF SEEING HER AGAIN

by Michel Tremblay
 Translated by Linda Gaboriau
 October 16-28 ★ 01

BIG MAMA: THE WILLIE MAE THORNTON STORY

by Andrei Kairan
 November 13-December 2 ★ 01

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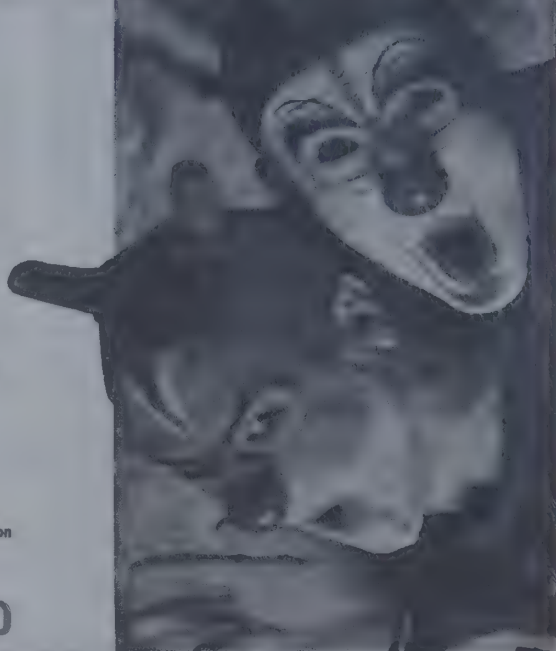
by Michael Kannard & John Turner
 February 19-March 10 ★ 02

MIDLIFE

by Eugene Stickland
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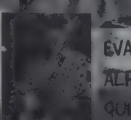


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 Lush, Lush, Lush - Rhythmic
 Drummers

EMERALD CAFE, AUGUST 17, 8 pm



ÉVAL MANGAT & ALPHA YAYA DIALLO
 QUINCY'S, AUGUST 17, 9 pm

MAESTRO, EMERALD CAFE,
 AUGUST 18, 9 pm



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Bowie, Blige, Bif, Björk and the Bastard

Upcoming CD releases also include Rollins... and the Rollers

By DAVE JOHNSTON

What do you get when you get a singer with a mental breakdown, a bunch of musicians every one thought were dead and a few who have actually shuffled off this mortal coil? You'd either get one weird party—or something like this fall's schedule of new music releases.

Although the fall season doesn't begin until September, there are plenty of notable releases due out during the fading days of summer that will likely see life well after the first fall of snow. August 21 is the beginning of this cavalcade, including the new **Rollins Band** album, *Nice*. This is the follow-up to last year's *Get Some Go Again*, and their first release on Sanctuary Records, which is also the home for fellow hard-rockers Corrosion of Conformity and Megadeth.

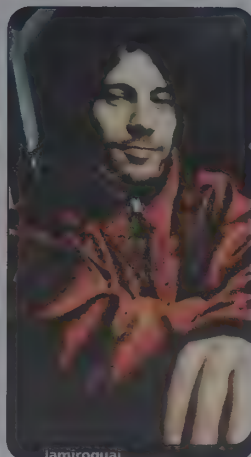
Also, the recent troubles of **Mariah Carey** might get worse, depending on how many people line up to pick up the soundtrack for her upcoming semi-autobiographical film *Glitter*. The album is Carey's first release with Virgin Records, and features production



Bob Dylan

help from Janet Jackson collaborators Jam & Lewis and 1980s hitmakers Cameo. It doesn't help that the release of the film has been pushed back, but fans might ease their anticipation with Carey's covers of "Last Night a DJ Saved My Life" and "I Didn't Mean to Turn You On."

Fellow diva **Christina Aguilera** might also fall into a fetal position when Koch releases *Just Be Free*, a collection of early demo recordings the



Jamiroquai

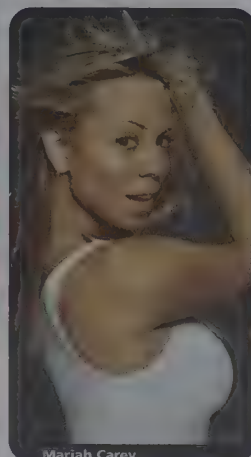
singer made prior to her rise to superstardom. She attempted to have the release blocked up in the courts, but music talks—the singer agreed to a settlement and a disclaimer to be printed on the album's liner notes.

David and Goliath

August 28 kicks off with the release of the highly anticipated **Björk** album *Vespertine*, which was originally scheduled to come up back in May. The album is her first proper studio release since *Homogenic*—*Selmasongs* was only a soundtrack for *Dancer in the Dark*, you see—and pretty much carries along the same freaky vibe. Motown warbler **Brian McKnight** will unveil his fifth album, humbly titled *Superhero*, for the venerable Detroit label, while Toronto hip hop artist **Jellestone** will break into the world with his Warner debut, *Thirteen*. **The Butthole Surfers** also return with their new album for Hollywood Records, *Weird Revolution*, while original freak **David Bowie** tosses out *All Saints*, an instrumental collection that was originally distributed as a Christmas gift to Bowie's friends.

Other key releases coming out on August 28 are **Mary J. Blige's** new disc, *No More Drama* (MCA), which features collaborations with Lenny Kravitz and Jay-Z; *Free Dirty* (Elektra), a greatest-hits collection from Wu-Tang rapper **Ol' Dirty Bastard**, currently known as Ol' Prison Bee-atch; the newest aggravation from **Slipknot**, entitled *Iowa*; and **Stereolab's** latest creation, *Sound-dust*. This is the first album for the groups since the departure of longtime member Morgan Lhote.

Fans of the legendary songwriter **Townes Van Zandt** will rejoice with the release of *Anthology*, a double album of 40 remastered songs, including live versions of "Fraternity Blues," "Tecumseh Valley" and "Only Him or Me." **Velvet Underground** fans will also want to pick up *The Velvet Underground Bootleg Series, Volume 1: The Quine Tapes*. This three-disc set of bootleg recordings was overseen by Lou Reed gui-



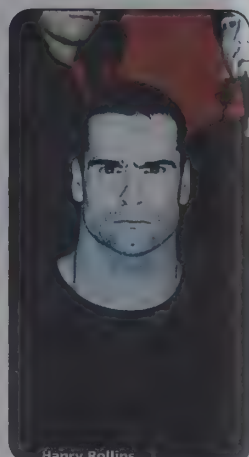
Mariah Carey

tarist Robert Quine and features recordings made at various shows in 1969 on a cassette recorder with a hand-held microphone. The only track that has been previously released is a version of "Rock and Roll" from San Francisco's Matrix Club, November 25, 1969.

Come up and Zimmy some time

September starts calmly but quickly explodes. September 4 features a greatest-hits collection from Seattle rockers **Alice in Chains**, a new disc from U2 collaborator **Howie B** entitled *Folk* (Polydor), and **Bif Naked's** latest, *Purge* (Atlantic). September 11 should be dubbed D-Day, as a dizzying array of albums races into stores. A solo **Ben Folds** leads the charge with his brand-new record, *Rockin' the Suburbs*, followed by **Bob Dylan's** latest, *Love and Theft* and **John Hiatt's** reunion with the Goners, entitled *The Tiki Bar Is Open*. **Mercury Rev** resurfaces with *All Is Dream* (V2), British 2-step popsters **Artful Dodger** attempt to follow their man Craig David onto the charts with *All About Stragglers* (Warner), and Stevie Wonder fans **Jamiroquai** resume the funk with *A Funk Odyssey* (Epic).

Also, R&B breakout **Kelis** returns with some more straight-up attitude on her sophomore release, *Wanderland* (Virgin), while super-producer **Timbaland** reunites with his old partner Magoo for *Indecent Proposal* (Virgin). **Stone Gossard** manages to shake off Eddie Vedder and Pearl Jam with his solo record, *Bayleaf* (Epic), while venerable New York oddballs **They Might Be Giants** return with *Mink Car* (Restless), produced by Adam Schlesinger of much-admired pop acts Fountains of Wayne and Ivy. Prog rock is making a comeback, as old-schoolers **Yes** return with a new album, *Magnification* (Beyond) and **Spiritualized** gets back to business with *Let It Come Down* (Arista). Recorded at Sir George Martin's Air Studios in London, England, this is the first album since frontman Jason Pierce fired



Harry Rollins

guitarist Mike Mooney, bassist Sean Cook and drummer Damon Reece.

Caught your breath yet? Then head into September 18, as **Alice Cooper** tries to freak us all out again with *Dragon Town* (Spitfire/EMI), while **Live** tries to revive their career with the ominously titled *V*. The British are taking another crack at our shores, as Welsh art rockers **Gorky's Zygotic Mynci** wax poetic with *How I Long for That Summer in My Heart* (Beggars Banquet). **Catatonia** makes choices with *Paper, Scissors, Stone* (Warner International) and **Way Out West** gets focussed with the epic, trance-inflected *Intensify* (Nettwerk). Perhaps the most unusual release on this day is the new **Tori Amos** album, *Strange Little Girls* (Warner), which features a number of unique cover songs. Included in the album are versions of Depeche Mode's "Enjoy the Silence," Neil Young's "Heart of Gold," Slayer's "Raining Blood" and Eminem's "'97 Bonnie and Clyde." Yes, that's right. Eminem.

Bunton, Bunton, who's got the Bunton?

Finally, on September 25, we'll see the release of Baby Spice **Emma Bunton's** solo record *A Girl Like Me* (Virgin), which features a cover of the Edie Brickell hit, "What I Am." In hip hop, rapper **DMX** returns with his latest album for Def Jam, *The Great Depression*, labelmate **Jay-Z** grabs the mic for *Blueprint*, while noted leftfield hip hop artists **Dilated Peoples** step forward with their second disc for Capitol, *Expansion Team*. Even **Suzanne Vega** has decided to make her way back into music, after taking a lengthy hiatus to raise her daughter—Vega's latest album, *Songs in Red and Grey* (Inter-scope) is her first since 1996's overlooked *Nine Objects of Desire*.

Yet the most bizarre and unlikely potential comeback of the month might be **The Bay City Rollers**, who borrow a bit of Cheap Trick with *Live at the Budokan* (EMI). Both "Saturday Night" and "Surrender" were bigger roller-skating hits in their day, you know. ●

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Verdi's Rigoletto

October 20, 23 & 25, 2001

A tragic court jester, a hired gun, an innocent victim, a lecherous prince... sound like pulp fiction? Close, it's Verdi! Since Rigoletto first took to the stage 150 years ago, this dramatic tragedy has become widely heralded as one of Verdi's greatest works. A father's love is betrayed and a daughter's life is destroyed in this story of love and lust, innocence and duplicity. This sweeping tale of emotional intensity pits reason against revenge in a melodrama of epic proportion.

Mozart's The Magic Flute

November 24, 27 & 29, 2001

A fantasy world of sorcery, with dungeons and wild animals, mystery and malevolence... sound like a Harry Potter adventure? Actually, it's Mozart! The genius of Mozart is at its brilliant best in this beloved fantasy. Join the bird-catcher Papageno and Tamino the Prince as they head out to save the beautiful Pamina from the wicked magician. With its spellbinding story and sublime music, this magical journey blends childlike adventure and profound symbolism in a celebration of wisdom, loyalty and love.

Floyd's Of Mice and Men

March 9, 12 & 14, 2002

A doomed man-child, a tortured protector, an uncontrollable strength, an undeniable tragedy... sound like Steinbeck? Well, it is! Emotionally charged from first chord to last, this magnificent telling of the famous Steinbeck story is filled with evocative music and compelling drama. The innocent Lennie struggles in a vortex he cannot escape; the anguished George is helpless to save him. Loneliness and rage collide in this superbly crafted work by one of the world's finest living composers. Canadian Premiere

Lehár's The Merry Widow

April 13, 16 & 18, 2002

A rich young widow, a dashing playboy, the glitter of Paris, the glamour of romance... sound like fun? Oh yes! Love breezes through Parisian high society in this dazzling operetta by Franz Lehár. A lavish delicacy of match making merriment, this comedy of manners is filled with the lilt of waltzes and the sparkle of champagne. Laughter and love ignite on the dance floor in this intoxicating treat.

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Saturday, Aug. 18 7:45pm
Monday, Aug. 20 4:45pm
Wednesday, Aug. 22 9:45pm
Thursday, Aug 23 3:00pm
Friday, Aug. 24 7:15pm

Season Listings

Continued from page 35

evening of Spanish melodies and rhapsodies. Thursday, Jan. 17, 8pm.
• **Symphony For Kids:** Al Simmons' one-man, music filled, off-the-wall performance. Saturday, Jan. 19, 2pm.
• **Super Specials:** The Arrogant Worms. Presented in cooperation with the Comedy Arts Festival, Jan. 22, 7:30pm.

EDMONTON VOCAL MINORITY Convocation Hall, U of A Campus.
• **Way off Broadway:** Joan and Jake... a slightly queer interpretation of Voltaire's *Candide*. January 26.

PRO CORO CANADA Winspear Centre, #4 Sir Winston Churchill Square, 99 Street, 102A Avenue, 428-1414.
• *Carmina Burana*. Pro Coro Canada, Hammerhead Consort, Sharla Nafziger (soprano), John Tessier (tenor), Marc Boucher (baritone), Richard Sparks (conductor). Performance of the newest work by Allan Gilliland. TIX: \$22-\$28 available through Winspear Box Office 428-1414, TIX on the Square 420-1757, and The Gramophone 8724-109th Street. Sunday, January 27, 2pm.

THEATRE

CARTOON IN A CARTOON GRAVE YARD Jagged Edge Lunchbox Theatre, 3rd Fl Edmonton Centre, 10205-101 St., 463-4237. By Gerald Osborn. Musical concept by Andy Northrup. A couple of dots, a series of squiggles and another Pipsqueaks comic strip is born, but there's trouble brewing in the studio of aging cartoonist Edwin Thorndick. His publisher is hassling him... his drawing hand is killing him... his characters aren't cooperating anymore. Then an unwitting guest comes to call. Jan. 15-Feb. 9. Tue-Fri 12:10-1pm; Sat 8pm. TIX: \$8 @ door.

FLOYD COLLINS Citadel Rice Theatre, 9828-101A Ave., 426-4811. Presented by Leave It To Jane Theatre. A musical. Book by Tina Landau. Music and lyrics by Adam Guettel, additional lyrics by Tina Landau. In 1925, while chasing a dream of fame and fortune by turning a Kentucky cave into a tourist attraction, Floyd Collins himself became the attraction when he got trapped underground. Floyd fought for his sanity and life as the rescue effort above exploded. Based on a true story. January 18-27.

HOCKEY MOM, HOCKEY DAD Festival Place, 100 Festival Way, Sherwood Park, 449-3378. January 16-17.

I CAN SING! (CAN'T I?) Horizon Stage. Ivanka returns, fresh from her triumph as home-shopping network superstar in *Ivanka Delivers the Goods*. This time she turns her attention to her first love-music. Friday and Saturday, January 24-25, 7:30pm.

KABOOM! Kaasa Theatre, Jubilee Auditorium, 11455-87 Ave., 477-5955. Presented by Workshop West Theatre. *Shape of a Girl* by Joan MacLeod. Performed by Green Thumb Theatre. *Silent Words* by Chris Dodd. *Jumpin' Jack* by Lyle Victor. Albert and one more to be announced. Jan. 31-Feb. 11.

PRESENT LAUGHTER Citadel Shochter Theatre, 9828-101A Ave., 426-4811. By Noel Coward. Coward's autobiographical comedy about celebrity and scandal. January 26-February 17.

THE RELUCTANT RESURRECTION OF SHERLOCK HOLMES 10329-83 Ave., 433-3399 ext. 3. Presented by Shadow Theatre. By David Belke. Directed by John Hudson. When Arthur Conan Doyle is summoned to a haunted English manor, he brings with him the ghost of Sherlock Holmes, who he killed off in a story two years earlier. Jan. 17-Feb. 3.

SHAWN KINLEY Arden Theatre, 5 St. Anne St., St. Albert, 459-1542. Arden Theatre Family Series. A master of mask, mime, magic, clowning, improvising and acting, Shawn delights audiences of all ages. Free pre-show entertainment starting at 1:20pm. Post-show reception with complimentary juice and goodies. Meet your favorite artist for an autograph. Sunday, January 27, 2pm. Family Series Package Price: \$35 adults, \$25 children 12 and under.

FEBRUARY 2002

ART GALLERIES

THE EDMONTON ART GALLERY 2 Sir Winston Churchill Square, 422-6223. www.edmontonartgallery.com.

• **Joe Norris:** *Painted Visions of Nova Scotia*. February 15-May 5.
• **After Dark Series:** *Jade Plugs for Nine Openings of the Human Body*. Friday, February 2, 7pm.

EXTENSION CENTRE GALLERY Second Floor, University Extension Centre, 8303-112 St., 492-3034. Open: Mon-Thu 8:30am-8pm; Fri 8:30am-4:30pm; Sat 9am-noon.
• **Leslie Taillefer:** graduating student exhibition. February 4-14.
• **Watercolor Artists of Alberta.** February 20-March 28.

LATITUDE 53 10137-104 St., 423-5353.

• **Jewel Goodwyn and Andrew Harwood:** Goodwyn and Harwood seek to expose and re-examine sexual imagery with respect to gender, sexual preference and race, as well as through Canadian history markers such as Expo '67. February 28-March 30. Opening: February 28, 8pm.

PROFILES PUBLIC ART GALLERY 19 Perron St., St. Albert, 460-4310. Open: Tue-Sat 10-5pm. Thu until 8pm.
• **Mixed Media:** Barb Pankratz, Lewis Lavoie, Linda Carreiro. February 6-March 1.

SNAP GALLERY 10137-104 St., 423-1492.

• **Group show from Mexico, Grafica Actual.** This exhibition will introduce Edmonton audiences to many new artists, whose work is graphic and engaging. February 1-March 2.

DANCE

ALBERTA BALLET Jubilee Auditorium, 11455-87 Ave., 428-6839, ext. Lady of the Camellias. Choreography by Caniparoli. Feb. 22-23.

MARGIE GILLIS Arden Theatre, 5 St. Anne Street, St. Albert, 459-1542.
• **Solo dances.** TIX: \$22-\$50 adult, \$18.50 student/senior. Tuesday, Feb. 5, 8pm.

KOMPANY! Jagged Edge Theatre, Edmonton Centre, 3 Fl., 944-9115.
• *Feet, Don't Fail Me Now!* A tribute to the dedication and determination of the Broadway Cypriotes, hoodies and dancers. Choreography by Darold Roles and Ron Schuster along with guest choreographers from Red Deer. February 12-March 2.

MUSIC

HORIZON STAGE
• **Kenny Hess** Country and Western Band. Saturday, February 9, 7:30pm.
• **Hoja** (a cappella quartet). TIX: \$15 adults, \$10 senior/student. Saturday, February 16, 7:30pm.

WINSPEAR CENTRE #4 Sir Winston Churchill Square, 99 Street, 102A Avenue, 428-1414.
• **The World At Winspear:** Dianne Reeves with the Edmonton Symphony Orchestra celebrating Sarah Vaughan. Feb. 9, 8pm. TIX: \$49 orchestra/dress; \$45 upper ticket; \$39 gallery.

MUSIC (CLASSICAL)

ALBERTA COLLEGE CONSERVATORY OF MUSIC Muttart Hall, 10050 MacDonald Drive, 423-6230.
• **Faculty recital:** Con Ross (clarinet). Sun, Feb. 10, 2pm.

EDMONTON CHAMBER MUSIC SOCIETY Convocation Hall, U of A Campus.
• **Camelara Kohn** (from Germany, one of the world's top early music groups). Wednesday, February 27, 8pm.

EDMONTON CLASSICAL GUITAR SOCIETY Muttart Hall, Alberta College, 10050 MacDonald Drive, 433-3742.
• **Scott Tennant** founding member of the Los Angeles Guitar Quartet. TIX: \$18. Friday, February 1.

EDMONTON SYMPHONY ORCHESTRA Winspear Centre, #4 Sir Winston Churchill Square, 99 Street, 102A Avenue, 428-1414.
• **The Masters:** Jan Urke (double bass), Gerhard Zimmerman (conductor). Feb 1-2, 8pm.
• **Super Specials:** Tafelmusik. Feb. 3, 8pm.

• **The Lighter Classics:** *Romeo and Juliet*, *Tristan and Isolde* - on Valentine's Day. Thursday, Feb. 14, 8pm.
• **Symphony For Kids:** *Maestro Orpheus and the World Clock* tells the story of Fred, a boy visiting his grandfather when time suddenly stops. Saturday, Feb. 16, 2pm.

HORIZON STAGE
• **Bergmann Duo** (piano duo), classical and contemporary music. Two Pianos. One passion. TIX: \$15 adults, \$10 seniors/student. Saturday, February 23, 7:30pm.

THEATRE

THE BIRTH OF ROCK 'N' ROLL Jubilation's Dinner Theatre, Upper Level, Phase III, WEM, 484-2424. Welcome back to the '50s. We invite you to attend the Grand Opening of ROCN, the newest radio station in town. Witness the trials and tribulations of the strange disc jockeys, on-air psychologists, inebriated newscasters, advertising salesmen and meddling parent groups. February 1-April 14.

DODO The Arts Barns, 10330-84 Ave., 448-9000. Presented by Fringe Theatre Adventures. A Fringe Theatre For Young People Production. Written by Cathleen Rootsaert. Join Dorothy "Dodo," a girl in search of self-acceptance who wants desperately to fit in with the cool kids in school. February 15-24.

DOING LEONARD COHEN Citadel Rice Theatre, 9828-101A Ave., 426-4811. Adapted by Blake Brooker. A One Yellow Rabbit production. A radical approach to Canadian poetry, an unorthodox staging of Cohen's work. February 9-March 17.

MUMP AND SMOOT IN A NEW WORK The Row, 10708-124 St., 453-2440. Presented by Theatre Network. By Michael Kennard and John Turner. 'Clowns of horror' return from their home planet Ummu to revisit the Roxy with a premiere production. February 19-March 10.

A PLAY WITHOUT A NAME Varscona Theatre, 10329-83 Ave., 448-0695. Presented by Teatro La Quindicina. Written and directed by Stewart Lemoine. A terrifying old world collusion of high-sipping whimsy and sensual grip. Starring Cindy Derkash, Sheri Somerville, Jeff Haslam, and John Kirkpatrick, with a secret star to be announced soon... February 14-March 2.

THE ROVER Studio Theatre, Timms Centre for the Arts, 112 St., 87 Ave., U of A Campus, 492-2495. By Aphra Behn. Mistaken identity and trickery are at play in this 17th century romantic comedy. February 7-16, 8pm. Matinee performances at 12:30pm on the second Thursday of each run.

MARCH 2002

ART GALLERIES

THE EDMONTON ART GALLERY 2 Sir Winston Churchill Square, 422-6223. www.edmontonartgallery.com.

• **After Dark Series:** *Romance of the Sea*. Friday, March 22, 7pm.

PROFILES PUBLIC ART GALLERY 19 Perron St., St. Albert, 460-4310. Open: Tue-Sat 10-5pm. Thu until 8pm.
• **St. Albert Community Services** exhibition. March 13-30. • **An evening with the impressionist, charity art auction.** Saturday, March 2.

SNAP GALLERY 10137-104 St., 423-1492.

• **Barbara Balfour**, from Toronto. Barbara Balfour will give an artist's talk during her visit to Edmonton. March 7-April 6.

DANCE

BRIAN WEBB DANCE COMPANY John L. Haar Theatre, Jasper Place, Campus. Grant Macdonald College, 497-4416. • *Te souvient-il?* Louise Bedard and Sylvain Emard. Explore an intimacy in a magical setting by painter Pierre Bruneau. March 1-2.
• **Resistance:** Kaëja d'ance. A compelling experience of daring trust and emotional intrigue. March 15-16.

MUSIC

FESTIVAL PLACE 100 Festival Way, Sherwood Park, 449-3378.

- Danu (Celtic). March 9.
- Buddy Wassname and the Other Fellers (Celtic/comedy). March 15-16.

HORIZON STAGE

• Jerusalem Ridge (bluegrass). Saturday, March 16, 7:30pm.

MUSIC (CLASSICAL)

ALBERTA COLLEGE CONSERVATORY OF MUSIC Muttart Hall, 10050 MacDonald Drive, 423-6230.

- Spectrum Concert Series: Dynamic Trios. Anne McDougall (violin), Kerri McGonigle (cello), Dorothy Weiss (piano). TIX: \$15 adult, \$10 senior/student. Sunday, March 10, 2pm.
- Faculty recital: Mary Fearon (horn), Judy Loewen (piano). Sun, Mar. 3, 3pm.

EDMONTON CHAMBER MUSIC SOCIETY

Convocation Hall, U of A Campus.

- Vilhelmas Cepinskis (violin), Guoda Gedvilaitė (piano). Duo from Lithuania. Wednesday, March 6, 8pm.

EDMONTON OPERA

• *Of Mice and Men*, Carolyn Floyd. A doomed man-child, a tortured protector, an uncontrollable strength, an undeniable tragedy. This telling of Steinbeck's story is filled with music and drama. Loneliness and rage collide in this work. Canadian Premiere. Sung in English with English superlatives. March 9, 12 and 14.

EDMONTON SYMPHONY ORCHESTRA

Winspear Centre, #4 Sir Winston Churchill Square, 99 Street, 102A Avenue, 428-1414.

- The Masters: Martin Risseley (violin), Grzegorz Nowak (conductor). Mar. 1-2, 8pm.
- The Masters: Garick Ohlsson (piano), Grzegorz Nowak (conductor). Mar. 22-23, 8pm; Mar. 24, 2pm.
- On The Edge: Iann Ardun, Blood Red Cherry. Mar. 10-11, 8pm.
- The Pops: Call to Home, Raylene Rankin (Celtic, folk). Friday, Mar. 15, 8pm; Saturday, Mar. 16, 2pm, 8pm.

HORIZON STAGE

• Lee Pui Ming (piano). TIX: \$15 adults, \$10 senior/student. Saturday, March 9, 7:30pm.

PRO CORO CANADA

Winspear Centre, #4 Sir Winston Churchill Square, 99 Street, 102A Avenue, 428-1414.

- *Musica di Consolation*. Pro Coro Canada, Pro Coro Chamber Orchestra with Richard Sparks (conductor). TIX: \$23-\$30 available through Winspear Box Office 428-1414, TIX on the Square 420-1757, and The Gramophone.
- Pro Coro Canada perform Gabriel Fauré's *Requiem*, as well as two Requiem by Herbert Howells, and John Rutter. Friday, March 29, 7:30pm.

THEATRE

THE DRAWER BOY Citadel Shochor Theatre, 9828-101A Ave., 426-4811. By Michael Healey. Comedy. On a small farm, lies can heal and the truth can tear

everything apart. March 16-April 7.

HAMLET Citadel MacLab Theatre, 9828-101A Ave., 426-4811. By William Shakespeare. Murder, sex, intrigue, conspiracy, suicide and revenge... March 30-April 28.

HONOUR 10329-83 Ave., 433-3399 ext. 3. Presented by Shadow Theatre. By Joanna Murray-Smith. Directed by John Hudson. After thirty-two years of faithful marriage to his wife, Honour, Angus inexplicably falls in love with a woman his daughter's age. Lives are changed, beliefs challenged, and nothing will ever be the same. Mar. 14-31.

KAFKA'S AMERIKA La Cité Francophone, 8527-91 St., 471-1586. Presented by Northern Light Theatre. By Gerry Potter and Sandhano Schultze. Amid a boatload of hopeful immigrants spilling onto the grungy harbour, a young man steps eagerly into his new life. March 26-April 7.

MID LIFE The Roxy, 10708-124 St., 453-2440. Presented by Theatre Network. By Eugene Stickland. Directed by Bradley Moss. Centred around the mid life crisis of an oil company executive, Stickland probes contemporary relationships and the stumbling blocks to intimacy in our age of chat rooms, downsizing and hands free passion. March 26-April 7.

RAPID FIRE THEATRE-IMPROV COMEDY

Horizon Stage. Rapid Fire Theatre improv comedy troupe. Sign up for the Rapid Fire Theatre improv workshop. Tuesday, Wednesday and Thursday, March 26, 27 and 28, 7pm-10pm. Be stars of the show! (Workshop space is limited; fee is \$75.) Saturday, March 30, 7:30pm. TIX: \$15 adults, \$10 seniors/students.

RED RIDING HOOD

Horizon Stage. Presented by Missoula Children's Theatre. Family Matinee, musical theatre. Red Riding Hood, not so little any more, and her pre-teen pals try to stay on the straight and narrow in the latest adventure from Missoula Children's Theatre. Saturday, March 2, 3pm and 7:30pm.

SALMON CHANTED EVENING

Jagged Edge Lunchbox Theatre, 3rd Fl., 463-4237. By Amber Lee Kolon. She's single, she's mature. She's Oliva Calwell research consultant. One reason she's conducting an online survey for a mysterious client, to find out whether or not it is indeed possible to find true love on the internet, is because she is being paid scads of money. What could the other reasons be? Mar. 7-30. Tue-Fri 12:10-1pm; Sat 8pm. TIX: \$8 @ door.

UNDER MILK WOOD

Studio Theatre, Timms Centre for the Arts, 112 St., 87 Ave., U of A Campus, 492-2495. By Dylan Thomas. A day in the life of a small Welsh community. March 28-April 6, 8pm. Matinee performances at 12:30pm

on the second Thursday of each run.

APRIL 2002**ART GALLERIES**

THE EDMONTON ART GALLERY 5 Sir Winston Churchill Square, 422-6223. www.edmontonartgallery.com.

• *Judy Chicago: Resolutions* April 6-June 8

EXTENSION CENTRE GALLERY

Second Floor, University Extension Centre 8303-112 St., 492-3034. Open: Mon-Thu 8:30am-8pm; Fri 8:30am-4:30pm; Sat 9am-noon. Graduating Student exhibitions. April 1-May 9.

PROFILES PUBLIC ART GALLERY

Perron St., St. Albert, 460-4310. Open: Tue-Sat 10:5pm. Thu until 8pm.

- Furniture and Abstracts: Catherine Burgess, Agnieszka Matejko, Megan Strickland. April 3-27.

SNAP GALLERY 1037-104 St., 423-1492.

• Japanese visiting artist Michiko Suzuki. April 11-May 11.

MUSIC

FESTIVAL PLACE 100 Festival Way, Sherwood Park, 449-3378.

- Ray Bonnevill (blues). April 3.
- James Keelaghan (folk). April 21.

FULL MOON FOLK CLUB

438-6410.

- Tom Paxton. TIX: \$13 advance; \$15 door. Advance tickets @ TIX on the Square, Southside Sound. April 6.

HORIZON STAGE

• Heather Bishop. Family matinee-singer. Saturday, April 13, 3pm.

- Peters Drury Trio-light jazz and swing. Thursday, April 18, 7:30pm.

MUSIC (CLASSICAL)

ALBERTA COLLEGE CONSERVATORY OF MUSIC Muttart Hall, 10050 MacDonald Drive, 423-6230.

• Faculty recital: Duo Chinois: Frank Ho (violin), Joseph Lai (piano). Sat, Apr. 6, 8pm.

SEE NEXT PAGE

Friday August 17-8:30 PM * Saturday August 18-8:30 PM
Monday August 20-2:45 PM * Tuesday August 21-NOON
Wednesday August 22-5:45 PM * Friday August 24-11:45 PM
Saturday August 25-5:45 PM

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Attend On

Information Session



Season Listings

Continued from previous page

EDMONTON CHAMBER MUSIC SOCIETY Convocation Hall, U of A Campus.
• Juilliard Quartet. Wednesday, April 24, 8pm.

EDMONTON CLASSICAL GUITAR SOCIETY Muttart Hall, Alberta College, 10050 Macdonald Drive, 433-3742.

• Martha Masters. TIX: \$16. Friday, April 12.

EDMONTON OPERA

The Merry Widow, Franz Lehár. A rich young widow, a dashing playboy, Paris and romance. This comedy of manners is filled with the lilt of waltzes and the sparkle of champagne. Laughter and love ignite on the dance floor in this intoxicating treat. Sung in German with English dialogue and English supertitles. April 13, 16 and 18.

EDMONTON SYMPHONY ORCHESTRA Winspear Centre, #4 Sir Winston Churchill Square, 99 Street, 102A Avenue, 428-1414.

• The Pops: Craig Schulman on Broadway. Friday, Apr. 19, 8pm; Saturday, Apr. 20, 2pm, 8pm.

• Lighter Classics: Jewels of the classical period including Haydn's *Toy Symphony*, Mozart's *Eine Kleine Nachtmusik*, and Beethoven's *Egmont Overture*. Thursday, April 25, 8pm.

EDMONTON VOCAL MINORITY

Catalyst Theatre, 8529-103 St.,
• *Spring Fever*. Combined with the hot new sounds of Kat Danser and Raw Sugar and several other invited guest performers, look forward to our tenth anniversary edition that is sure to amaze and entertain the audience. April 6.

HORIZON STAGE

Edmonton Symphony Orchestra. TIX: \$25 adults, \$15 senior/student. Sunday, April 7, 7:30pm.

PRO CORO CANADA Winspear Centre, #4 Sir Winston Churchill Square, 99 Street, 102A Avenue, 428-1414.
• *Connections Canada*. Elmer Iseler Singers, Lydia Adams (conductor). TIX: \$22-\$28 available through Winspear Box Office 428-1414, TIX on the Square 420-1752, and The Gramophone. Sunday, April 21, 2pm.

THEATRE

APPLE Kaasa Theatre, Jubilee Auditorium, 11455-87 Ave., 477-5955. Presented by Workshop West Theatre. By Vern Thiessen. A play about betrayal, love, death and guilt. April 11-21.

FROG OPERA The Arts Barns, 10330-84 Ave., 448-9000. Presented by Fringe Theatre Adventures. A Barking Gecko Theatre Company Production. Written and directed by Grahame Gavin. Follow the journey of Frog Mama's favourite tadpole. April 19-28.

LIVE ON SATURDAY NIGHT

Jubileations Dinner Theatre, Upper Level, Phase III, WEM, 484-2424. Our send-up of the late night comedy show. April 19-July 11.

THE MIRACLE WORKER Horizon Stage. Presented by Horizon Players. *The Miracle Worker*, by William Gibson, presents the well-known story of Helen Keller. Born blind and deaf, Helen became the student of Annie Sullivan, herself handicapped, who ultimately led Helen and her family out of the darkness of isolation and ignorance into the light of full involvement in the world. Friday, April 26-Sunday, April 28.

POKI TALKS Varcona Theatre, 10329-83 Ave., 448-0695. Presented by Teatro La Quindicina. Written and performed by Jeff Haslam. Directed by Stewart Lemoine. Poki Schedvar, unravels the tangled web of his life and loves in this multi-media trapeze across the globe. Also starring Davina Stewart. April 11-27.

MAY 2002

ART GALLERIES

THE EDMONTON ART GALLERY 2 Sir Winston Churchill Square, 422-6223. www.edmontonartgallery.com.

- Canadian Quilt Association National Juried Exhibition. May 19-June 16.
- After Dark Series: *Paddle Your Own Canoe*. Friday, May 17.
- Art On The Block: May 2.

EXTENSION CENTRE GALLERY

Second Floor, University Extension Centre, 8303-112 St., 492-3034. Open: Mon-Thu 8:30am-8pm; Fri 8:30am-4:30pm; Sat 9am-noon. • Lois Bonik-gratuating student exhibition. May 15-27. • Brenda Malkinson exhibition. May 29-June 26.

GALLERY 124 10240-124 St., 488-4575. • Kevin Johnson. May 4-22. • Igor Postash, "Keep Hope Alive". May 25-June 12.

PROFILES PUBLIC ART GALLERY 19 Perron St., St. Albert, 460-4310. Open: Tue-Sat 10-5pm. Thu until 8pm.

• *High Energy VII*: St. Albert High Schools. May 1-June 1.

SNAP GALLERY 10137-104 St., 423-1492.

• *Coupsures de presse* (Press Clippings): Denis Lessard, Montreal. Mixed media and photo-etching works based on images from the media. Many images are iconic, other depict great human tenderness. May 16-June 15.

DANCE

ALBERTA BALLET Jubilee Auditorium, 11455-87 Ave., 428-6839, ext. Spring Concert Program: Choreography by Balanchine, Tommaso and Wang. Special guest artist Evelyn Hart. Apr. 5-6. • *The Faerie Queen*. Ballet British Columbia. Choreography by Alleyne. Apr. 30-May 1.

KOMPANY! Jagged Edge Theatre, Edmonton Center 4th floor, 944-9115. *Sorority Girls from Hell*. A trip to college days in the '60s with the nastiest girls group you've ever seen. Written and directed by Ron Schuster and Darold Roles. May 28-June 15, 12:00pm; May 31, June 1, June 7-8, 14-15, 8pm.

MUSIC

WINSPEAR CENTRE #4 Sir Winston Churchill Square, 99 Street, 102A Avenue, 428-1414.
• Oliver Muktukzi. May 9.

MUSIC (CLASSICAL)

ALBERTA COLLEGE CONSERVATORY OF MUSIC Muttart Hall, 10050 Macdonald Drive, 423-6230.

- Faculty recital: Don Ehret (guitar), Bill Damur (flute). Thu, May 9, 8pm.
- Schola Cantorum Choirs. At McDougall United Church. Sat, May 4, 7pm.
- Conservatory Resonance. Winspear Centre. Wed, May 22, 7:30pm.

EDMONTON SYMPHONY ORCHESTRA

Winspear Centre, #4 Sir Winston Churchill Square, 99 Street, 102A Avenue, 428-1414.

- The Masters: Grzegorz Nowak (conductor). May 3-4, 8pm; May 5, 2pm.
- The Masters: Grzegorz Nowak (conductor). May 31-June 1, 8pm.
- The Pops: Radio Days. Friday, May 10, 8pm; Saturday, May 11, 2pm, 8pm.
- Lighter Classics: Featuring the *Triumphal March* from Verdi's *Aida* and Ravel's *Boleto*. Grzegorz Nowak (conductor). Thursday, May 23, 8pm.

• On The Edge: Susan Aglukark. May 7-8, 8pm.

• Symphony For Kids: Rhythmatix and the ESO combine forces to present a high-energy hybrid of dance, theatrical fun and music. Saturday, May 25, 2pm.

• Super Special: Edmonton Youth Orchestra with the ESO. May 18, 8pm.

THEATRE

THE CRUCIBLE Watterdale Playhouse, 10322-83 Ave., 439-2845. By Arthur Miller. Directed by Heather Fitzsimmons Frey. 1692, Salem, Massachusetts. Discontent and suspicion reign as a town's ferocious grip on obedience and faith gives way to panic and distrust. May 8-18.

LIGHT SHINING IN BUCKINGHAMSHIRE Studio Theatre, Timms Centre for the Arts, 112 St., 87 Ave., U of A Campus, 492-2495. By Caryl Churchill. Historical drama that explores class structure and religion in 17th century England. May 16-25, 8pm. Matinee performances at 12:30pm on the second Thursday of each run.

NEXTFEEST 2002 The Roxy, 10708-124 St., 453-2440. Presented by Theatre Network. The Syncrede NeXt Generation Arts Festival. Over 50 performances of theatre, dance, music, comedy, film, digital video, art and the visual arts. May 30-June 10.

THE ODD COUPLE Varcona Theatre, 10329-83 Ave., 433-3399, ext. 3, 448-0695. Presented by Teatro La Quindicina and Shadow Theatre. Directed by John Hudson. By Neil Simon. This classic tale of mismatched roommates Felix Unger and Oscar Madison, played by Jeff Haslam and Glenn Nelson with Coralie Cairns and Davina Stewart as the Pigeon sisters. May 9-26.

SPRINGBOARDS 3rd Space, 477-5955. Presented by Workshop West Theatre. Provides a chance to experience plays in development, meet the playwrights and discuss the work. May 9-19.

WHO HAS SEEN THE WIND Citadel Shochor Theatre, 9828-101A Ave., 426-4811. Based on the book by W.O. Mitchell. Adapted by Lee MacDougall. May 4-June 2

JUNE 2002

ART GALLERIES

THE EDMONTON ART GALLERY 2 Sir Winston Churchill Square, 422-6223. www.edmontonartgallery.com

• *The Alberta Biennial of Contemporary Art* 2002. June 22-August 25.

• After Dark Series: *First Loves*, *First Times*. Friday, June 28, 7pm.

• *Art Out There*. June 29-August 11.

PROFILES PUBLIC ART GALLERY 19 Perron St., St. Albert, 460-4310. Open: Tue-Sat 10-5pm. Thu until 8pm.
• *Landscape*: Angela Grootelaar, Elizabeth Verhagen, Dixie Orris, Adeline Rockett, Joanna Moore. June 5-29.

THE WORKS INTERNATIONAL VISUAL ARTS SOCIETY Downtown Edmonton, 426-2122. The Works Visual Arts Festival, 17th Annual. June 21-July 3.

MUSIC (CLASSICAL)

ALBERTA COLLEGE CONSERVATORY OF MUSIC Muttart Hall, 10050 Macdonald Drive, 423-6230.

• Spectrum Concert Series: Mostly strings (and 88 keys too!). TIX: \$15 adult, \$10 senior/student. Sunday, June 9, 2pm.

EDMONTON SYMPHONY ORCHESTRA

Winspear Centre, #4 Sir Winston Churchill Square, 99 Street, 102A Avenue, 428-1414.

• 50th Season Finale. June 8, 8pm.

EDMONTON VOCAL MINORITY

Convocation Hall, U of A Campus.
• *Our Vocal Decade*. EVM Reunion Concert. Ten years of Edmonton Vocal Minority singing as an out and proud voice in the LesbianGay community.

Most conductors, singers, and guest artists will return to help celebrate this milestone event. June 1.

JULY 2002

ART GALLERIES

PROFILES PUBLIC ART GALLERY 19 Perron St., St. Albert, 460-4310. Open: Tue-Sat 10-5pm. Thu until 8pm.
• *Photography and Sculpture*: David Christie, Brad Calliough, Gina Joys, Leon Stembitsky, Robert Todrick. July 3-Aug. 3.

AUGUST 2002

ART GALLERIES

PROFILES PUBLIC ART GALLERY 19 Perron St., St. Albert, 460-4310. Open: Tue-Sat 10-5pm. Thu until 8pm.
• *Myriad*: Profiles Gallery membership exhibition. Aug. 7-31.

SEPTEMBER 2002

ART GALLERIES

PROFILES PUBLIC ART GALLERY 19 Perron St., St. Albert, 460-4310. Open: Tue-Sat 10-5pm. Thu until 8pm.
• Sharon Moore-Foster. Sept. 4-28.

music at convocation hall

Now in its eighth year, MACH has attracted so large a following that we often have to add seats on stage and in the aisles to accommodate everyone! This season our concerts are based not so much on a theme, as on a string of pearls with a rather spectacular one at the centre: the Piano Trios by Ludwig van Beethoven. Our concerts often sell out in advance! Don't delay - subscribe now.

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Friday 7 September
8:00 pm
Convocation Hall
Jacques Despres, piano
Martin Riseley, violin
Alycia Au, violin
Aaron Au, viola
Tanya Prochazka, cello
Hugo Wolf, Senenade in G
Franz Schubert
String Quaret in A Minor,
Op 29, No 13, D 804
Antonin Dvorak
Piano Quintet in A, Op 81.

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ALBERTA BALLET

ARTISTIC DIRECTOR MIKKO NISSINEN



Dancers Aidar Akhmetov & Gavin Larsen

Photo by Marty Sohl



MUSICWEEKLY

Continued from previous page

POP AND ROCK

Also see VUE Weekly on page 50.

CASINO EDMONTON 9055 Argyll Road, 463-9467. FRI 24-SAT 25: Madison County.

CASINO YELLOWHEAD 12464-153 Street, 463-9467. THU 9-SAT 11: Tineta and Electric Avenue. THU 23-SAT 25: Kim Albert and Cornerstone.

CENTURY GRILL 3975 Calgary Trail S., 431-0303. •Every FRI and SAT (9pm): Rimshot. No cover.

EDGEFEST 2001 Telus Field, 451-8000. WED 22: Featuring Blink-182, New Found Glory, Sum 41, Jimmy Eat World, Good Charlotte, Project Wyze, Fenix TX and Lefty. TIX: \$34.50 early bird; \$39.50.

HONEST MUR'S BAR AND GRILL 8937-82 Avenue, 463-6397. FRI 10-SAT 11 (9:30pm-1:30am): Hoffman and Brown.

HORSESHU COCKTAIL CLUB 12536-137 Avenue, 457-4000. FRI 10-SAT 11: Stiff. FRI 17-SAT 18: Out of the Blue. FRI 24-SAT 25: The Sleep.

IRON HORSE 8101-103 Street, 438-1907. THU 9: Mustard Smile. SUN 12: Magnificent Charlie. WED 15: Hi-Phonics.

J.J.'S PUB 13160-118 Avenue, 451-9180. FRI 10: Ozone Baby. SAT 11: Indian Police. WED 15: Showcase night, live comedy by the Comedy Support Troupe. FRI 17-SAT 18: Swamp. WED 22: Showcase night, live comedy by the Comedy Support Troupe.

THE JOINT NIGHTCLUB WEM, 8882-170 Street, 486-3013. THU 9:

Wide Mouth Mason. TIX: \$15 adv. @ TicketMaster. SUN 12: Baby Blue Soundcrew. TIX: \$10 adv. @ Underground, Soular and Colourblind.

KINGSKNIGHT PUB 9221-34 Avenue, 433-2599. THU 9: Trism. FRI 10-SAT 11: Honeymoon Suite. FRI 17-SAT 18: My Huge Ass. FRI 24-SAT 25: Side Show Bob.

OTTEWELL PUB 6108-90 Avenue, 450-5953. FRI 10-SAT 11: Slim Whitman's Nightmare. FRI 17-SAT 18: Pumpkinhead. FRI 24-SAT 25: Mustard Smile.

RED'S WEM, 487-2066, 451-8000. THU 9: Chunk and Flu. \$5 adv., \$7 day of. MON 13: Baby Blue Soundcrew. All ages show. \$12 adv. FRI 17 (9pm): Papa Wemba and Viva La Musica (African music legend). TIX: \$25 adv., \$30 @ door. Adv. tickets @ Red's. SAT 18: Darude. TIX: \$9.95 adv., \$11.95 day of.

ROCK CENTRAL STATION Kingsway Inn, 10812 Kingsway Avenue, 479-4266. FRI 10-SAT 11: King Ring Nancy. FRI 17-SAT 18: King Ring Nancy.

SKYREACH CENTRE 451-8000. FRI 10: The Guess Who, Joe Cocker. Tickets @ TicketMaster.

STARS Upstairs, 10545 Whyte Avenue, 434-5366. FRI 10: Butcher'd, Curbstomp, Paradigm Shift (death metal). SAT 11: 70 Sunshine Divine, Deep Fine Grind (alt. rock).

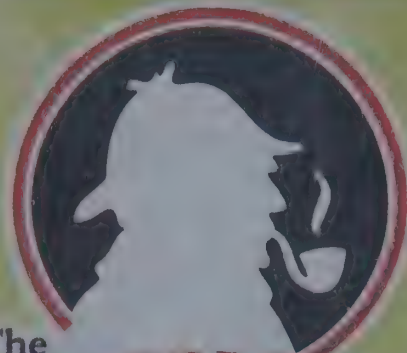
SUGARBOWL 10724-124 Street. •Every SUN: Ordinary Day (junglist stylings) with DJ Soundboy Royale, Neejeh, and Shureshock. •Every MON: Illusions (experimental, downtempo) with DJs The Biomechanic and Torso. No minors.

TIN PAN ALLEY 4804 Calgary Trail South, 702-2060. THU 9: Dino Dominelli Quartet (jazz). FRI 10-SAT 11: Hi-Phonics (R&B). THU 16:



Triphoria Quartet (acid jazz). FRI 17: The Jeff Hendrick Group (urban, funk, R&B). SAT 18: Tchaka (world music). FRI 24-SAT 25: The Mahones (Celtic rock).

URBAN LOUNGE 8111-105 Street, 439-3388. THU 9-SUN 12 (10pm): Rotting Fruit. \$5 cover. WED 15 (10pm): Vedanta, Northern Star. \$5 cover. THU 16-SAT 18: McCuaig. \$3/\$5 cover. WED 22 (10pm): Sonica, Rake. \$5 cover. THU 23-SAT 25 (10pm): Tar Baby.



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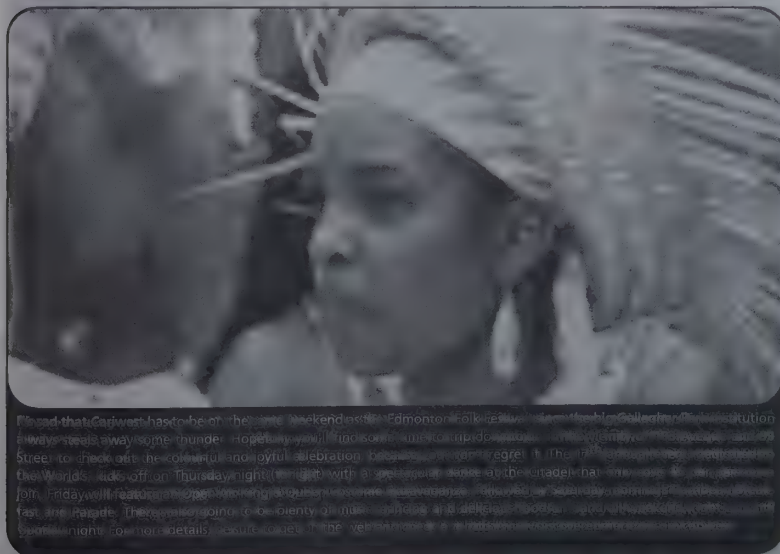
Sundays 9pm-1am Karaoke
Aug 9: Shane Young
Aug 10-11: Duff Robison
Aug 15-18: Derek Sigurdson

DOWNTOWN

Aug 9-11: Tim Becker
Aug 14-18: Dave Hiebert

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Listen to live coverage of the Edmonton Folk Festival on CJSR FM88.

Starting on Thursday, August 9th, you can hear live reports from the Folk Festival site including interviews with Folk Fest performers and organizers. If you're going to the festival, visit us at the CJSR pavilion...

okay, it's just a tent.



Listen to The Tempest on CJSR

CJSR presents an FM88 production of The Tempest in a four part radio drama starting monday, August 13 to Thursday, August 16 from 9:30pm to 10 pm



Eliza Carthy, uncaged

Adventurous fiddler frees folk music from confining labels

BY DAN RUBINSTEIN

She may be just 25 years old, but Eliza Carthy and Canadian folk festivals go way back. Waaaaayyyy back. In 1990, when she was barely a teen, Carthy sang at the Vancouver Folk Festival as a member of the Waterdaughters, an a cappella quartet also featuring Carthy's mother Norma Waterson, an aunt and a cousin. Rich kids have their debutante balls and sweet-16 parties; the offspring of English folk musicians come out to society a little differently. "I was 14 years old, standing on this stage in front of thousands of people in the blazing sun, with the mountains and the sea right there," recalls Carthy. "I fell in love. I lot of what I heard and saw that weekend I'll always remember. It changed me."

That folk fest was Carthy's first real exposure to a multi-cultural musical experience. The native of North Yorkshire, England—"which certainly isn't a really ethnic place," she says, "definitely not 15 years ago"—stared wide-eyed at Bulgarian singers, African dance troupes and Mexico troubadours. The folk scene in the U.K. a decade ago had yet to "discover" world music, so what Carthy saw in Vancouver blew her away. It convinced her to make music her life. Not only that, but it also gave her the confidence and inspiration to start throwing together traditional and modern sounds—to take folk music and start smashing down the walls that too often keep it isolated.

From her foundation as a gifted fiddler and a singer—skills encouraged by her famous folk musician father, Martin Carthy, and her vocally blessed mother—Eliza has built around the sounds she grew up listening to in the pubs her parents played. Her first couple of albums, an indie debut called *Heat, Light and Sound* and 1998's Mercury Prize-nominated double disc *Red Rice*, took folk music and gave it a forceful, contemporary tweak. Her latest CD, *Angels and Cigarettes*, her first with a major label, is a true folk-pop amalgam. And the album Carthy is working on now, which blends beatbox with melodies from the 1750s, bringing in DJs and electronica, is a big step further afield.

Things go better with folk

"I don't like putting people or music in boxes, because then everybody loses out," she says over the phone from her temporary home in Edinburgh, where she's hanging out with her boyfriend for a couple of days before

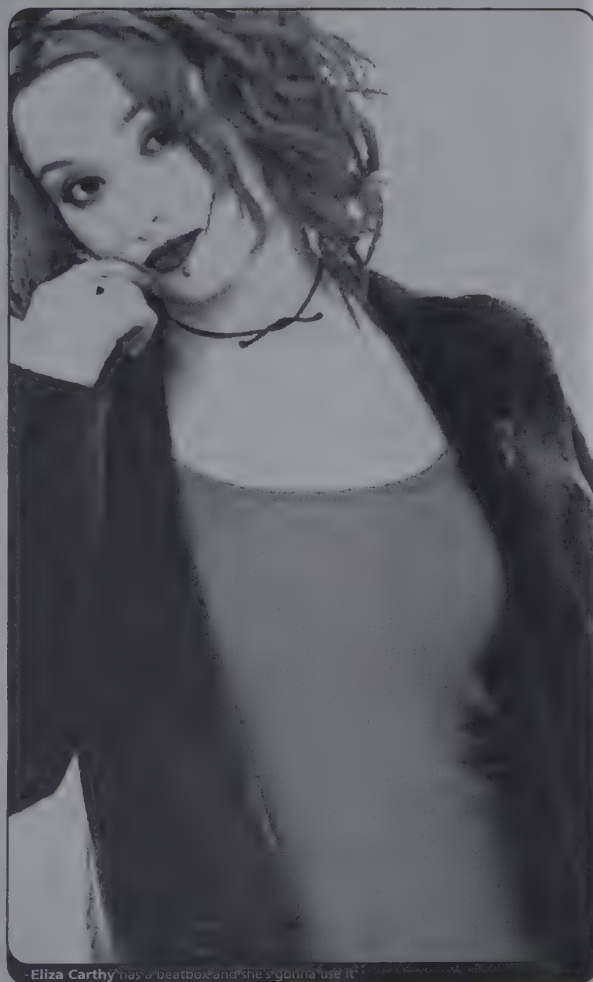
folk fest
preVUE

resuming her busy summer touring schedule. (Carthy took the long way from Calgary to Edmonton. She hopped a plane back to Scotland after playing the Calgary Folk Fest at the end of July and will do a couple of British festivals before flying back to Canada for the Edmonton fest and some other North American dates.) "The folk scene loses out by being called the folk scene," Carthy continues, talking about her intense aversion to genre-labelling and being pigeonholed. "Even jazz and country lose out by being shut in their cages. And I think boy bands suffer from not having any girls in them."

When Carthy was still finding her feet on the festival circuit, she wanted to play the most cutting-edge music she possibly could. But at the shows she played there were never any DJs, nor anybody who could rap. "I could never meet anybody who could bring what I wanted to see in my picture," she laments. Fortunately, fans liked Carthy's performances and albums so much she began getting invites to larger, more diverse festivals. And that's when things started clicking. "I got famous and started playing bigger festivals," she quips. "You only ever meet any outside influences by pushing yourself into the wider world."

I go to workshop

Of course, even though she's meeting and collaborating with artists like JC001, who bewildered her (in a good way) with his recent "beats through the ages" show in Newcas-



Eliza Carthy has a beatbox and she's gonna use it

tle, Carthy hasn't turned her back on her traditional roots. She still digs the British folk scene, with festivals that haven't adopted the rock'n'roll formats of their North American counterparts, which generally involve playing some songs, selling some CDs, then going home. At festival workshops on this side of the Atlantic, three or four artists occupy a stage, each playing three or four of their own songs and maybe doing a jam together before going their separate ways. In England and Scotland

it's more of an actual workshop. Audiences bring instruments and the people onstage have a couple of hours to teach them how to play a certain style of fiddle. "It's all wrapped up in the passing down of traditions," Carthy explains.

Not only does she teach at these sessions, but Carthy listens and learns as well, picking up different regional styles and sensibilities. She also still learns by playing with her parents, who she's going to be performing and recording an album with over the next few months. Mom and Dad still have a few tricks left to show the kid—but now she's got a few things to show them, too. She's even gotten her father into urban music. "I tell you what," Carthy says with a hint of pride, "he really wants to get involved with sampling for ballads. He has an abiding interest in that."

"But he hasn't tried to rap yet, thank God!"



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Eliza Carthy
Edmonton Folk Fest Mainstage,
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Oh, Tricky, you're so fine

New Tricky Woo disc will stick in your head... and your stereo

BY WHITEY HOUSTON

I must admit that the first time I heard *Les Sables Magique*, the latest CD from Montréal rockers Tricky Woo, I was somewhat confused. Perhaps I was anticipating another pineal-crushing punch in the ear along the lines of 1999's Juno-nominated *Sometimes I Cry*. Perhaps I wasn't prepared for the opening strains of "Ring Sweet Mercy" to sound so much like Foreigner's "Feel Like Making Love," a song which was forever ruined for me when I saw the Cash Brothers crooning it to each other last year.

Whatever it was, it took a few weeks of repeated listening (and I do mean repeated—the CD got lodged in my car stereo) to come around to what is a surprisingly diverse record. Y'see, I've liked pretty much everything in the Tricky Woo canon, so it took me some time to appreciate that their sound has evolved and their scope was widened, that they were now a little bit MCS as well as a little bit Jackson 5.

"I think it's still just a rock 'n' roll record," says guitarist-vocalist

Andrew Dickson matter-of-factly. "It wasn't a case of the band consciously deciding to go in a new direction; it was a natural progression in song-writing." It was a natural progression that also saw Tricky Woo lose a guitarist only to later regain a fourth member with the addition of organist Phil Burns. "We were originally a three-piece, so losing the second guitar wasn't that much of a transition for us," Dickson explains. "The addition of the organ changes things too. It offers up different possibilities and textures to what we could have done with just the guitar."

Dickson assures me that there will be some interesting live renditions of the older material. And hey, any chance to see the age-old classic guitar/organ solo-off à la Deep Purple is easily worth the price of admission.

It's Blurtons for you

The new record, their third for Sonic Union marks the band's first attempt at a self-produced long-player. After repeated listening (I had to eventually pry the CD out with a paper clip), it becomes apparent that their previous work with rocker-cum-producer Ian Blurton has paid off. "We knew what we wanted to hear and felt that we didn't need an outside influence for this one," Dickson says. The result is a well-recorded, well-rounded and, well,

round CD. The first two singles, "Liberty Drawl" and "Don't Get the Music Worried" are currently gathering steam on the nation's music stations, MuchMusic and MusiquePlus.

Along for the entirety of Tricky Woo's Canadian tour is none other than rocker-cum-producer-cum-rocker Ian Blurton's band, Bionic—a band that was so good they had to break up (as all good bands do) back in 1999.

I thought it was what podiatrists studied

"We called this tour the Eight Cats and a Podium tour," says Dickson, "since there are four guys in each band." (Unfortunately, I miss the point and have to ask what the "podium" is. "Well... uh... that would be the stage," replies Dickson.) Such an self-aggrandizing handle is more of a testament to the entertaining power of these bands than it is a display of bravado. (Well, maybe it's a *small* display of bravado.) It's certainly a moniker that would seem absurd if you couldn't back it up like these bands do.

After what sounds like an exhaustive amount of touring for *Les Sables Magique* in Canada, the U.S. and Europe ceases, Tricky Woo are planning to return to their home and native land and begin recording in earnest again. It is a prospect Dickson already looks forward to. "We will be writing more with the organ," he



Woo-hoo! Tricky Woo has released a new CD!

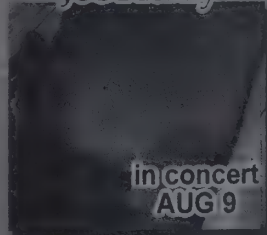
says, "experimenting with different influences and sounds." Whatever the fruits of their labours may be, the result will likely be solid rock 'n' roll, even if it does occasionally sound a

bit like Foreigner. ☉

Tricky Woo
With Bionic • New City Likwid Lounge
• Fri, Aug 10

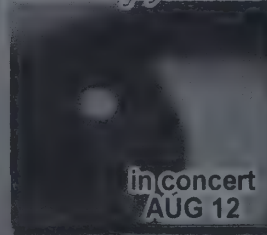
THE ARTISTS. THE MUSIC. THE FESTIVAL THAT CELEBRATES THEM. 2001 EDMONTON FOLK FESTIVAL AUGUST 9 - 12 GALLAGHER PARK

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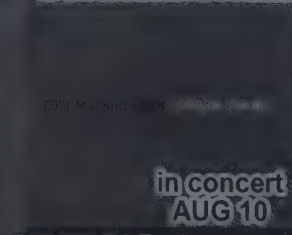
Scar

Cowboy Junkies



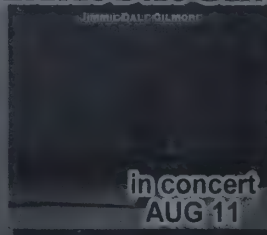
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Donor's Choice

Radio Canada

Breaking the Waifs

Sharing a rare immobile moment with busy Aussie roots band

By DAN RUBINSTEIN

Don't fault Donna Simpson for feeling a little befuddled these days. She's stuck in freeway traffic somewhere in New York City on her way

to Rhode Island, where her hard-working young band, the Waifs, are the first Australians ever invited to play the prestigious Newport Folk Festival. They just did a show at '60s landmark the Bitter End in Greenwich Village. Before that it was the Calgary Folk Fest. And before that it was four months of zigzagging around North America, including a cross-Canada jaunt in a swanky bus with Toronto's Lowest of the Low and travel abnormalities like a trip from Vancouver to Seattle via Albuquerque, New Mexico and dates in western Canada and Texas last winter sandwiched around a spell back home in Australia. It's no surprise Simpson was so geographically scrambled a couple of weeks ago opening for the Crash Test Dummies in Virginia that she greeted the crowd with a cheery "Hello Canada! I love Canada!"

"I had no idea where I was," she confesses. "But people loved it. They thought it was great. That was the first time I've ever blushed on the stage in 10 years."

Mix-ups like the aforementioned blunder aside—and Virginia is sorta like Canada anyway, without their hillbilly twang at least—the demanding pace the Waifs have set is truly astounding. Together since 1992, the four-piece, guitar-driven poppy rootsters (not poppy roosters) have

toured relentlessly throughout much of their existence to ensure that their independent act sur-

vives. Simpson, her sister Vikki, guitarist Josh Cunningham and touring drummer Dave MacDonald rack up the air miles and road rashes, not that Simpson ever complains. (Okay, maybe she does complain a little about New York City traffic jams.)

folk fest

preVUE

Salad days

"That's rock 'n' roll!" Simpson says about the never-ending journey. "It comes with the job." It is difficult to stay healthy on the road, she says, and difficult to find good food. The Waifs counter this predicament with a van full of vegetables and a cutting board for making salads. The partying that happens at festivals is also a delicious temptation, Simpson lets slide, one she's a real sucker for. "To complain about this life

would be selfish," she says.

Besides, there are so many weird and wonderful things that happen when you're touring constantly. You meet so many different musicians, a fellow indie acts, and swap CDs at festivals. (The Waifs are addicted to Vancouver's Be Good Tanyas right now.) They've met so many previously unfamiliar bands this summer, says Simpson, that they don't even play their old CDs in the van anymore, except for the odd burst of

AC/DC. Then there are those shocking moments of serendipity...

A few years ago in Australia, Simpson joined hometown group Weddings, Parties, Anything at a concert and sang the song "Rosy and Grey," a Lowest of the Low song that her fellow Aussies covered. The show was recorded, and the track made it onto an album. Simpson had no idea who wrote the song—she assumed it was a Weddings, Parties, Anything original—

until Lowest of the Low kicked into their version of it last May while touring with the Waifs. Standing beside the stage, Simpson was stunned. "I was like, 'Oh my God! Those are the guys!'"

Small world, one might say. "It is," agrees Simpson, "but not when you have to drive across it." ☺

The Waifs

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WHO STOLE MY PANTS?!!



This week: Todd Knight, guitarist for Smoother

You guys have a tour bus, don't you? Tell me about it.

Actually, it's an RV—our bass player's dad works at an RV centre, so we got a deal on one. We did our last tour in a van, so this has made a big difference. It's got all the important things, like a shower and a toilet. And a beer fridge, of course.

Have there been any near-death experiences on the road?

I think some of the guys would say they've had one, because I've been eating a lot of spicy food lately. On the driving side, we've been okay. Those bumps they put on the side of the road to wake you up have helped.

Like all good bands, I imagine you've got a rider. What's the strangest thing on there?

It's something that isn't there anymore. We used to have something in there that had to do with pornographic magazines, but some of the promoters were uncomfortable with hiring a band that asked for things like that, so we quickly dropped it. It was a joke anyways. We replaced it with canned fish—we like canned oysters, mussels and sardines. I don't know if everyone is into that, but we like it. Aside from that, it's a bottle of Jack Daniels and lots of beer.

Everyone has been making a pretty big deal about how diverse *Chasing the Dragon* is, but what would you consider to be the most unconventional song on the album?

Probably "Good Day," because it's a little weird musically. We had to reproduce some samples we originally had, like the bass lines. They're played backwards, so Beau [Cook] had to learn how to play those. "French Cigarette" is pretty out-there lyrically—it's not about anything in particular. It's got a Beach Boys vibe, so it gives you a good idea where our heads are at. We try to include a message in the music as much as we can, though—passing along some positivity was a major goal for the band on this album. We try to pass that along at the live shows, too. We sell our own merch and talk to the people just so we can make the people feel more like they're a part of what we do and pass along the good vibes.

If you could control the music industry for one day, what would you do?

I'd probably get a lot of people who work in the business some new clothes. Record industry people dress pretty weird—I'd have to update them a little bit. Other than that, I wouldn't do much. I was kind of surprised with

the way [EMI Canada] has interacted with the arts community in Toronto, as far as allowing anyone to submit treatments for videos, using new producers or taking chances with new photographers. They took a chance with us—five guys from Hamilton who have as much doubt about themselves as anyone else. But they really nurtured us over the past few years. All in all, I'm really surprised at how good our experience has been. Even if it ends today, I can say it's been a positive experience.

What was the first album you can remember buying?

It was actually a 45 single—Blondie's "Heart of Glass." For me, it's influenced a great deal of my songwriting, like the use of guitars and keyboards. The next thing I bought was a Kiss single for "Lick It Up." It pretty much went downhill from there.

What's one thing you've done that you're proud of?

This is gonna sound cheesy, but I'm proud of how long I've been doing this. Now we're having some success on the radio, and it feels really good. Sticking with my dream and trying to make it happen is something I'm proud of—it's been a long haul, and I think most of the guys in the band are proud of themselves for the same reason. I'm



also really proud of the chemistry we have in the band—everybody's pulling their weight, and there's a good vibe between everybody. Not a lot of bands can say that. It's important because that vibe carries over to the audience when we play onstage.

■ you could be anywhere in the world right now, where would you want to be?

To be honest, I wouldn't be anywhere else except where I am today. It's the middle of summer in Canada, and we're heading across the West. The people have been nice and we're having a good time at the shows. The weather's been beautiful, we've got a song on the radio—I'm a happy guy right now.

Do you know any good jokes?

I know a really good one, but the last time I told it, the journalist had to turn off the tape recorder. We like our humour on the extreme side.

What's your favourite movie?

I don't know if it's a guy thing, but

I like war movies like *Platoon* and *Saving Private Ryan*. Anything with lots of violence, and the more realistic it is, the better. It's like our music—it's all about extremes. We went towards the music that way, thinking that we could make the lyrics really upbeat and fun, keep the music tight, and keep the comedy crazy. I think we appreciate the extreme, but I don't know if that's a good thing or not.

Finally, what's your idea of a perfect day?

Wake up around 11 a.m., hit the sauna for a little while, have something nice to eat around dinner time and go play a Smoother show. It's the best—I love playing music with these guys. We're hoping to get down to the States soon, because our record's been out down there for a few weeks and we're really looking forward to that. I hope there's a lot more perfect days like this to come. —DAVE JOHNSTON

Smoother

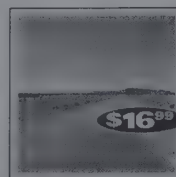
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If I'm a Nigga Is J-Lo a Spic?

What happens when racial terms become commonplace in music

BY DAVEY D

People are still smoldering over the controversy surrounding J-Lo and her new song "I'm Real" which features her and Ja Rule. In the song J-Lo uses the N word. For some it was no big deal. For others it was crazy and further reflected the misguided direction we are headed in where such an offensive word is all but commonplace.

Star and Buckwylid, the morning team on New York City radio station Hot 97, took offense to her usage and began blasting her for it. The other week while in the Big Apple, I heard the duo referring to J-Lo as a Spic Bitch. They noted that if a pop star like J-Lo can use the N word then they, as African Americans, wanted to bring back the S word.

There are many that argued Star and Buckwylid had crossed the line and were inconsistent with their reasoning. Why call J-Lo a Spic and not fellow DJ Angie Martinez, who uses the word profusely on her album *Up Close and Personal*? Why not blast Puerto Rican rap acts like Fat Joe and his Terror Squad for using the N word? Or Cypress Hill, another Latin group that uses the word profusely?

Although Star wasn't directly asked these questions, in an interview with the *NY Daily News*, he noted that J-Lo was a pop star who was using the N word as a way to regain her ghetto pass. He felt she would be sending out the wrong message, considering her high profile status within the mainstream. Others are accusing Star and Buckwylid of attacking J-Lo as a cheap way to get publicity. One thing is for sure—J-Lo has sold more albums than most rap artists combined. Her words will reach many.

The question one needs to ask is, if Latino artists like J-Lo or even Fat Joe use the N word, can we turn around and refer to them as Spics? If an Asian artist like Q-Bert or DJ Honda use the N word can I call him "chink" or "gook"? Some will point out that Black artists like Puffy, Busta Rhymes and even Ja Rule use the word all the time. So why shouldn't someone else pick up on it?

On the other hand, there are dope dealers who think it's OK to sell crack. There are men who think it's perfectly OK to degrade women and smack them when they get out of line. There are folks who feel the best way to resolve a problem is through violence. Does the fact that they do it—and can eloquently justify their actions—make them right? Should we pick up on those habits?

So if Puffy decides he likes calling himself and the people around him "Nigga", does that suddenly make it OK? Says who? Isn't ironic that an artist like Puffy or Ja Rule

can go to white-owned mediums like Hot 97 or MuchMusic and use the N word without any sort of penalty, but if they go on those same mediums and call someone a kike, fag or chink they would come under fire. It's amazing how these white-owned mediums will listen to ignorant Black artists who say the N word is cool, the meaning has changed and its now a part of street culture, but won't listen to the larger Black community when they demand equal access and more uplifting programing and more positive image presentation.

It's interesting to note that the other day Puffy was on some TV show saying he'll give J-Lo a pass for using the word. Puff apparently gave an audience of mostly

non-African Americans a pass when he did a concert in San Jose last year where he led the young crowd in chanting, "Fuck You Nigga." This is where we run into problems. Some of us work or find ourselves in racially tense or outright hostile situations. We're doing everything we can to maintain and combat such scenarios and here comes Puff or some other ignorant rapper saying he's handing out passes and granting permission to use the word.

So now we have to deal with a boss, co-worker or classmate running over to us, using the word and hiding behind a smug smirk, saying Puff gave them permission. I recall one cat who explained how embarrassed and pissed off he felt when he walked by a group of white frat boys and they started singing the hook to Jay-Z's song, "Jigga My Nigga." He knew they were taunting him, but what was he gonna do? How's he gonna prove they were dissing him? All they're doing is singing the hook to a damn song that Jay-Z performed on an MTV awards show and led the crowd to say in unison. Now my homeboy has to go through some Jedi mind tricks and convince himself that these white boys aren't calling him "nigger," they're just using the friendly benign version of the word "nigga."

I'm standing on line in a store and hear two non-hip hop looking white kids start saying, "What's up my nigga?" Are they doing it get a rise out of me? Are they really embracing the supposed new meaning of the word? When folks who aren't in the know hear this and look at me to see my reaction, am I supposed to smile and say it's all good? Or do I check these white boys and say it's inappropriate to use the word? Am I supposed to pretend there

is no sting in hearing that word uttered? Do I give these white guys a handbook explaining when it's OK and not OK to use the word? If you're a white boy dressed in baggy pants and wearing a FUBU shirt purchased from Mr. Rags then can you use the word? But if you're a white guy dressed in a Brooks Brother suit and tie you can't? Is that how it breaks down? What if they tell me Puffy or some local rap cat granted them a pass so now it's all good?

Other ethnic artists don't go around using disparaging words to describe themselves. Many aren't issuing passes when folks outside their community use such words. Nor are they changing the meaning to hurtful words. And while many groups have disparaging words they use to each other, they don't go around putting them in the hooks of songs and displaying them for public consumption.

The next time some racist cop spews out the N word, will any of us be wrong to say he was being abusive or racially insensitive because Ja Rule or Puffy uses the same word and said it was OK? Mark my words, the N word is gonna be used in the wrong context, by the wrong person and all hell is gonna break lose. My man Rico, a Puerto Rican rapper from the group Prophets of Rage explained it best. He noted that by suddenly change the meaning of the N word we are implying that racism and racial problems no longer exist. When in fact things are just as bad, if not worse, in many facets of our day-to-day lives. The so-called benign use of the N word in a society where racism is alive in well can be explosive in the wrong situation. Since we know this, why use the N word? Think about it.

In the meantime, to all you gooks, fobs, chinks, spics, wetbacks, blue eyed devil honkies, fags, dykes, kikes and bitches reading this article, peace out, and have a wonderful day! Oh yeah, and don't trip—I changed the meaning of these words. So when I call you kike, bitch spic or ho, keep in mind, it's the hip hop street versions of these words. ●



Jennifer Lopez

hip hop

opinion

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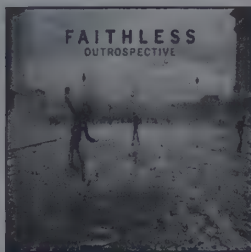
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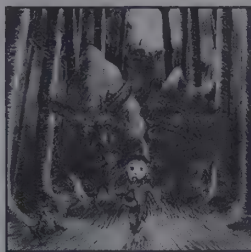


FAITHLESS *OUTROSPECTIVE*
(CHEEKY/BMG)
DUSTED *WHEN WE WERE YOUNG*
(NETTWORK)

Dido's older brother Rollo is a genius. Not a small talent, but a smart producer and musician who has taken electronic music and infused it with a sense of purpose and soul. He essentially created the template for epic progressive house through his work with Faithless, especially with tracks like "Salva Mea" and "Insomnia" but as these two albums demonstrate, Rollo is growing restless with simply pleasing a euphoric dance floor.

Dusted is the British artist's foray into downtempo atmospherics, returning to the uncertainty of childhood and its mythology for *When We Were Young*. Along with collaborator Mark Bates, Rollo taps into memories of bedtime stories like *Where The Wild Things Are* and the warmth of a mother's bosom, creating a haunting nocturnal landscape. The centerpiece of the album, "Always Remember to Respect Your Mother," is a loving paean to the core of our natural lives, the ideal source of what our notion of love emerges from. The album meanders in spots, but Rollo and Bates seem to enjoy the luxury of layering sound for the sheer pleasure of it, and you can't help but also enjoy the exercise.

Rollo's day job is still with Faithless, the British dance act that has earned him the adoration of the UK clubbing masses. *Outrospective* is the most focussed work Faithless has produced, balancing the deep meditation of Sun-



day 8 p.m. with bouts of pounding fury. Vocalist Maxi Jazz celebrates the glory of a fallen hero on "Muhammad Ali," while the savvy of DJ Sister Bliss radiates through the heart stopping epics "We Come 1" and "Tarantula." Some dance music artists wrestle with how they can showcase their diversity, and end up doling out a ream of clichéd filler. With *Outrospective*, the members of Faithless are sincere with their emotions almost to a fault, which is why many of the songs fail to sound like they were simply generated by stacks of samplers and keyboards. This is an album with such heartfelt honesty that it becomes something grand and transcendental. If only Rollo could make all dance music sound like this. *When We Were Young*: ★★★★★; *Outrospective*: ★★★★★—DAVE JOHNSTON

THA LIKS *X.O. EXPERIENCE*
(LOUD/SONY)

Yes, Tha Liks, formerly known as Tha Alkaholiks, have grown quite a bit since being introduced to the world by King T on *Tha Triffin' Album*, and those who have followed the exploits of this trio have grown accustomed to hearing nothing but high-quality music. *X.O. Experience* will not disappoint those fans, and should simultaneously gain the West Coast group a whole new legion of followers. Completely flipping their production skills around, *X.O. Experience* has a considerable amount of commercial appeal to it, and with guest appearances by Busta Rhymes, Xzibit, and Kurupt, shouldn't have any problems flying off of the store shelves.



In fact, with beats by The Neptunes, The Rockwilder, DJ Twinn, and E-Swift, *X.O. Experience* should be in demand for quite some time.

Continuously—and apparently single-handedly—representing the drunken factor of the hip-hop community is an aspect of Tha Liks that has not faded over the years, and if nothing else, their consistency is quite welcome. While songs like "Bar Code" (with Xzibit), "Da Da Da Da," and "Bully Foot" (with Busta Rhymes) are tremendous examples of what Tha Liks are capable of delivering with the right production, there are plenty of other moments which would have been better off left on the cutting room floor. "The Best U Can," for example, is an abrasive heap of generic material, and while The Neptunes may be the hottest producers out today, they prove that their skills behind the boards are one-dimensional and unmotivated.

X.O. Experience is an extremely juggy CD in comparison to Tha Liks' previously released material. If you're looking for something more lyrical than aesthetic, check out AZ's solo album, *9 Lives*. It shouldn't be too far away in the aisles of your local CD shop. ★★★★★—SEAN JOYNER

P. DIDDY & THE BAD BOY FAMILY
THE SAGA CONTINUES
(BAD BOY/BMG)

Despite all of the confusion surrounding P. Diddy's name nowadays—or maybe because of it—Sean Combs has managed to come through with another well thought-out project in *P.*

FRI: For Those Who Know... with Ryan Mason and DJ Ameretto and guests • SAT: How Sweet It Is, with Junior Brown and special guests • SUN: As Good As It Gets, with DJ Deluxx

IRON HORSE—8101-103 St, 438-1907 • FRI: Alix DJ • SAT: DJ Sunshine aka That's The Guy On TV, Isn't it?

LIFE—10089 Jasper Ave, 425 8787 • SUN: L.P., Tiff-Slip, Icaro, Thunder Dave, Neal K and guests

LUSH/THA REV-10030A-102 St, 424-2851 • WED: Main-The Classic, retro with DJ Loki; Velvet-progressive house with Ariel Roel • THU: Lush—Trademark, tech house with residents Tryptomene and Split Milk, with weekly guests—AUG 9: Soto (UK); AUG 16: Paranoid Jack (Toronto) • FRI: Main-Fluid, with the Happy Bastards and guests; Velvet-DJ Blue Jay • SAT: Turbo, progressive trance and house with alternating residents and guests—AUG 10: DJ Dragon, David Stone; Velvet: Forties 'n' Nines, with Rerun and Sundog • SUN: Sunday School, with Anthony Donohue, Donovan, Wil Danger, Ikaro, LP, Tory P, Dave Theirman and Bobby Torpedo

NEW CITY COMPOUND—10167-112 St, 413-4578 • FRI: Freedom Fridays, with Ariel Roel and weekly guests • SUN: SChocolate Sundae, w/Kool Hand Lul,



Diddy & the Bad Boy Family: *The Saga Continues*. Though his style has hardly changed since the days when public criticism was only flung at P for his zealous sampling, his technique has certainly matured.

From the opening song, which cleverly utilizes the Chicago Bulls' introduction music, to the CD's outro, in which P humbly thanks those who have helped him remain sane through the last couple of years, *The Saga Continues* is completely packed with quality production. The obvious inclusion of Bad Boy records' flagship superstars like Black Rob, Carl Thomas and Faith Evans is predominantly laced through out this disc, in addition to many of Diddy's latest "discoveries." G. Dep, the new artist who is showcased on the album's first single, "Let's Get It," displays the most impressive showing, and is even given his own solo track to shine on—sans Diddy, that is—with "Child of the Ghetto."

Unfortunately, somewhere around the middle of the disc, the high energy which is apparent throughout the majority of the album is buried underneath a pile of overproduction and half-baked concepts. Songs like "So Complete," starring Cheri Dennis, and "Lonely," with Kain, Mark Curry, and Kokane, will undoubtedly result in a decent amount of pressure on the ol' fast-forward finger. The shortcomings during the meat of the album can be ignored, though, and once that's done, *The Saga Continues* can be taken for what it is—another great album by one of the industry's smartest CEOs to date. ★★★★★—SEAN JOYNER

Remo Williams and guests •

PARLIAMENT—10551 Whyte Ave • TUES: Anthem, jungle with DJ Celcius and guests • THU: Shake with Soto, Geoffrey J and Styles and guests • FRI: Fehav, hip hop and R&B with Djs Ice & Qwaka • SAT: Progressive Club Culture Narrated by Cary Chang

SQUINES—10505-82 Ave, downstairs • MON: Local Motive with rotating hosts DJ Waterboy, Genome, Kryptokane and guests

SUBLIME (late night/after hours)—10147-104 St, Bsm. 905-8024 • FRI: Charlie Mayhem, David Stone, Darcy Ryan, S2 • SAT: Manny Mualato and Locks Garant, Solo, Ryan Mason and Lickety Split

SUGARBOWL—10936-88 Ave • SAT: The Missing Chapters, with Dr. Durant and Cicerio

SUITE 69—8232-103 Street, upstairs • SUN: Infusion, with Djs Diabolik and Headspin

THERAPY (late night/after hours)—10028-102 Street (alley entrance), info 903-7666 • FRI: Upstairs—Greg Wynn, Coal Hand Lul, Trip-switch, LP, Bunker—Tryptomene, Gundum • SAT: Upstairs—Sweets, Program, Bobby Torpedo, Dragon; Bunker—Alias, Saki and Spanky, Anthony Donahue

WEEKLY

BACKROOM VODKA BAR—10324 Whyte Ave • MON: Sense, deep house with Erin Eden, Whisper and guests • WED: The Forum, with Robert Alan, DJ Calus and guests • THU: Fresh 'n Funky, house with resident DJ Deluxx and guests • FRI: Pilot Episode, with Sekshon and Tripswitch and guests • SAT: Bustin' Chops, with DJ Tanner, the Megaforce crew and weekly guests

BLACK DOG FREEHOUSE—10425 Whyte Ave, 439-1082 • TUE: Digital Underdog, hip hop with Sonny Grimezz, C Sekshun, and Megaforce • SUN: What The Hell, downtempo beats with DJ Tryptomene and Split Milk

CALIENTE NIGHTCLUB—10815 Jasper Avenue, 425-0850 • WED: Hip Hop, Breaks and Reggae, with guest Djs • THU: Element, with DJ Christopher and weekly guests • FRI: Cariwet Weekend with Dr. Jay and DJ Specs • SAT: Cariwet Weekend, with King Turbo, Beatmatrix, DJ Specs & DJ Invinceable • SUN: Cariwet/World Track & Field Wind Up Jam, with Bomb Squad and DJ Invinceable

COWBOYS—180 Street and Stony Plain Road, 481-8739 • SUN AUG 12: Slinky Tour, with Guy Ormadel (UK), David

Stone, Crunchee, Charlie Mayhem, Trip-switch, Kristoff, Jaw-dee

CRISTAL LOUNGE—10336 Jasper Ave, info 426-7521 • THU: Cariwet Weekend Countdown, with Starting From Scratch and King Turbo (Toronto) • FRI: guest Djs • SAT: Cariwet Weekend, with Dr. Jay and Starting From Scratch (Toronto)

DONNA • The Citadel Theatre, 10177-99 Street, info 429-3338 • FRI-SAT: Downtempo and house with Dr. Yvo and guests

EVAR AFTER—10148-105 St (late night/after hours) • THU: Rewind with Slav and guests • FRI: Bounce, Thunder Dave, Ikaro and James Gregory • SAT: Wil Danger, Donovan, Juicy and Tomek • AUG 17: Marty McFly (Toronto)

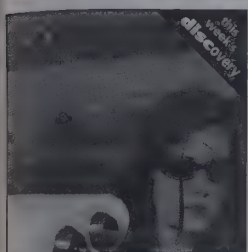
THE GALLERY—10018-105 St (late night/after hours) • FRI: Protege, Andy Morgan, Donovan, Charlie Mayhem, guests • SAT: James Gregory, Crunchee, Jay MacNabb, Ikaro, Thunder Dave

HALO—10538-Jasper Ave, 423-HALO • THU: Soul What?, with Tanner and Echo •



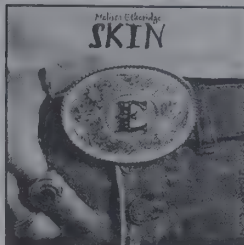
NEWSOUNDS

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And while Good Riddance lead man Russ Rankin is definitely the thinking man's punk, with improve-yourself lyrics that you could easily mistake for Neil Pearl, it's hard to separate this effort from any of the band's previous work. And that consistency, in the end, could prove to be an Achilles Heel. ★★★—STEVEN SANDOR



MELISSA ETHERIDGE *SKIN*
(ISLAND/UNIVERSAL)

Divorced and in love with another woman, Etheridge reveals that she's not totally content with her life, if the songs on *Skin* are anything to go by. Like her previous work, *Skin* is a raspy ode to the matters of the heart, but there's a deeper pain here than what has come up in recent years. "I Want to Be In Love" is probably the most straightforward love song she written since her eponymous debut, but the roaring theatricality is now tempered with a worldly maturity. Nonetheless, the songs still hint at a shattered heart, as "Lover Please" and "Goodnight" reveal—"They say the Lord giveth and the Lord taketh away, well it was definitely gone when I woke up today," she states at the beginning of "It's Only Me," while she declares "I'm as free as a fire and change is in the air" during "The Difficult." By the time you get to "Heal Me", you feel like you've walked a mile in Etheridge's shoes. If you can get past the polish, you might actually appreciate getting inside Etheridge's skin for a little while. ★★★—DAVE JOHNSTON

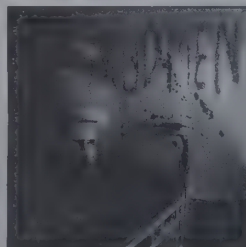


COUSTEAU *Wish You Were Her*
(PALM)

Hailing from Cork and Canberra (via Beirut), this London-based quintet blew out of seemingly nowhere last year, but it's taken until this summer to see the CD released on this side of the ocean. A staple on the club scene, the band's popularity rests on their tough-guy lounge posing—they might croon, but they do it with a sneer.

Cousteau is a study in contradictions. Liam McKahey's silky and burnished baritone is unexpected from a man who looks like he'd be more comfortable in a barroom brawl cracking a beer bottle over your head. The quintet purr menacing ballads that echo a young Frank Sinatra or Nick Cave, with lots of tinkling piano and yet can zoom straight into rock guitar solo bits found in numbers like "Your Day Will Come."

But along with the moody single "The Last Good Day of the Year," these two tracks are the strongest and catchiest on *Wish You Were Her*. The melancholy sweep of double bass, flugelhorn, violin and viola seems desperately calculated rather than escapist or romantic. Jump in the River" offers blues-soaked moaning, but by the middle of the album (like "She Don't Hear Your Prayer") the songs plummet into sappy 1970s pop with lots of harmonies and swooping melodies, but minus the fun or the irony. Cousteau's trying too hard to come across as nonchalant and romantically world-weary. These songs are just strangely sleepy. ★★★ —DANA MCNAIRN



MUDMEN (MUDDFLAP/EMI)

The pipes may be calling, but any Danny boy who has to sit through the incessant honking of bag pipes and aimless guitar solos might pick up a club and beat this band within an inch of their lives. As clever a gimmick like a bagpipe playing hard rock band might be, the gag wears thin after a song. Not a few, just one, thank you. Mind you, I'm also Scottish.

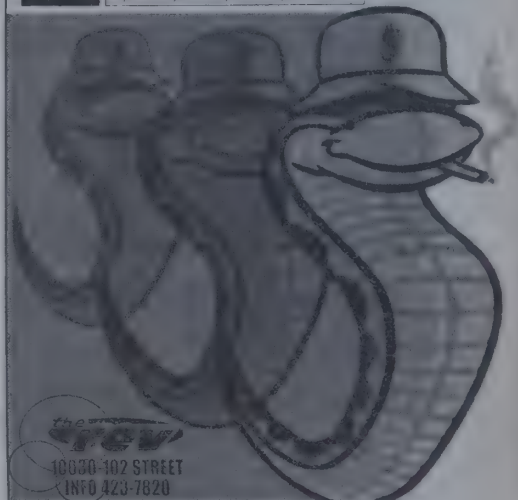
What's worse is the fact that when Mudmen decide to deflate the horn, they end up sounding much worse than L'ifhouse with the flu. Yearling odes like "Lost" and "Wasting Time" could be perfect for rock radio, but that's only if the world absolutely gives up on itself and submits to the corporate brainscrubbing, allowing us to happily embrace any mediocre shite running down from their belching factories. They might have been an indie band at one time, but they're still producing insufferable commercial pap that nicely soundtracks a beer drinking binge of rioting proportions.

In other words, take away the squealing bagpipes and the music still has the ability to make you crawl up the wall. Put the disc down, pull up your kilt and run like hell. Man alive, it's crap. —DAVE JOHNSTON

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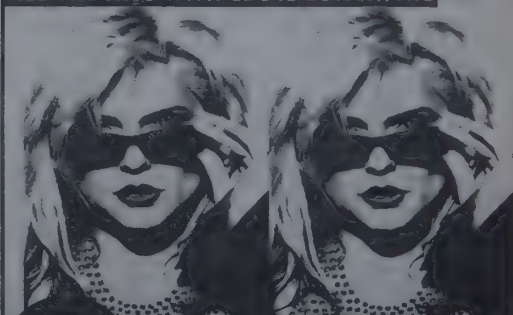


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Jafar Panahi creates a perfect Circle

Director defies censors to portray plight of Iranian women

By JOSEF BRAUN

Iranian filmmaker Jafar Panahi's latest film *The Circle* opens with a scene in which a woman has just given birth. A tiny sliding window opens and a nurse announces to the woman's mother that her grandchild is a healthy baby girl, and then slides the window abruptly shut. The grandmother then knocks on the window and asks a second nurse to double-check the child's gender for her. (All we see of the grandmother is the anonymous triangle of her long black chador.) Yes, it is most certainly a girl—news that devastates the grandmother, who then lies about the child's sex to her waiting in-laws and runs out into the street, crying to herself, "What will I do?"

This opening scene, which Panahi shoots in a single fluid take, introduces us not to a central character of *The Circle* (there are in fact four central characters with four separate but interlocking stories), but with a highly admirable lack of subtlety, to its grim central theme: to be a woman in Tehran is an often sad and unenviable thing.

foreign
reVUE

The last three Iranian films seen in Edmonton were *A Time for Drunken Horses*, *The Apple* and, most memorably, *The Color of Paradise*. Each of these films, like Panahi's first film 1995's *The White Balloon*, featured small children as protagonists, a distinction found in many Iranian films due to the overwhelmingly restrictive government restrictions placed on content (it's difficult to make films about adults when any suggestion of sexuality, domestic conflict or social or religious criticism is forbidden). But *The Circle*, written by Kambozia Partovi, is one of the few Iranian films to daringly dodge the censors (ensuring the impossibility of the film's being seen in Iran) and produce a politically charged work that uncompromisingly depicts the culture's ongoing oppression of women.

Easy come, easy Gogh

Each of *The Circle*'s central characters, women who smoke cigarettes (!), dare to attempt a life independent of husbands or fathers or to travel without male companions, represents a form of outspoken feminist subversion. Released from prison on a temporary pass, Arezou and Nargess try to gather money to flee the city (in a strangely touching moment, Nargess finds a print of a Van Gogh painting and tries to tell her friend that it is a likeness of the faraway "paradise" of her

childhood that she dreams of taking Arezou to); Pari, another recent escapee, is kicked out of her home by her enraged brothers and tracks down another old prison-mate, now working as a nurse, to seek help in trying to attain an abortion (which she, of course, cannot receive without her nonexistent husband's permission). Pan then encounters a mother trying to abandon a daughter she cannot afford to keep, who then becomes roped into a prostitution dragnet.

Using a seamless blend of documentary style with an easy sense of poetry that recalls the Italian neorealism movement that is the key influence upon Iranian filmmakers, *The Circle* uses constant motion to link together its somewhat disparate stories and to indicate the fugitive nature of the women's lives. The film is both claustrophobic (with several scenes being filmed through barred gates or small windows) and entirely open, with few scenes shot in interiors, and all of them public places; the women seem trapped within the confines of street life, of a society that makes it nearly impossible to function alone.

What goes around comes around

Panahi evokes the meaning of the film's title not only through the vicious circle that each of his characters are ultimately trapped in, but by dizzying circular camera movements,



The Circle

spiral staircases and 360-degree pans in which the camera seems to be seeking out its subject as much as it is contriving it. Cinematographer Bahram Badakhshani captures the crowded, frenetic scenes in sharp, saturated colours, inky threatening blacks and harsh rays of invasive sunlight. The soundscape as well adds to *The Circle*'s pervasive lack of privacy, with a great many offscreen voices and sounds alluding to a whole world moving around the characters, an aggressive, dangerous world that seems totally indifferent to their woes.

It's easy to get caught up in the exoticism of this cultural portrait, to feel anger toward eastern Islamic traditions that I for one have little in-depth understanding of. Yet I still

have to applaud Panahi's vision, a vision so relentlessly human, so compassionate and finally universal—and I have to admire the sheer objectivity of his approach. I can't help watching *The Circle* and feel not that I'm being given a didactic lesson in the faults of some faraway culture, but that I'm seeing something that hints at the fundamental faults of an entire world that, in various manners and with varied degrees of success, is trying to come to terms with its long history of gender inequity. ☉

The Circle

Directed by Jafar Panahi • Starring Fereshteh Sadr Orataf, Maryam Parvin Almani and Nargess Mamizadeh • Opens Fri, Aug 10

This, that and The Others

Haunted-house flick delivers chills even as it flirts with parody

By JOSEF BRAUN

On the secluded Isle of Jersey during the last days of World War II, Grace (Nicole Kidman), a stern, religious mother of two, waits patiently for her husband's inexplicably delayed return from voluntary service. After her small staff of servants vanishes without warning or discernible cause, three new servants arrive at her door, and with them, an increase in spooky sightings by her preternaturally articulate children, sightings of "others" in various rooms who the children claim are preparing to engage in a psychological battle for control of the house.

Spanish writer-director-composer Alejandro Amenábar's English language debut, *The Others*, takes place in a supremely gloomy, labyrinthine English manor surrounded by nothing but forest on a remote Channel Island. There's no phone, no radio, no electricity, no car and all the curtains have to be drawn all day long (which makes no difference in any case since it's perpetually overcast and foggy out) because the two children are both

deadly allergic to sunlight. (Somehow the casting director managed to find the two palest-looking children in all of the United Kingdom—who also just happen to be pretty gifted young actors.) There are so many well-worn creepy contrivances crammed into *The Others* it almost sounds like parody (I was almost waiting for a portrait's eyes to start following the characters around); yet what's so marvelously surprising is that, in its own self-contained and somewhat stylized manner, *The Others* is, in actual fact, very, very creepy—I'm creeped out right now just writing my review!

Amenábar's a man apart

Devoid of gore or special effects, *The Others*, much like Amenábar's previous two Spanish features, *Thesis* and *Open Your Eyes* (which is being remade by Cameron Crowe as *Vanilla Sky*), is a film that believes that no matter how sophisticated or cynical modern audiences become, they are eternally susceptible to the torments of things that go bump in the night. Amenábar seems particularly fixated on the way in which children experience the potentially supernatural; still awestruck by the strangeness of everyday life and the mysteries of religion, his children believe their worst fears may be true for no other

reason than, to them, the whole world seems like a terrible, giant, child-eating monster.

Capturing such an innocent, possibility-laden perspective is a precarious task, in that an artist can always say, "This story is a metaphysical one, therefore there's no rules and I can just make happen whatever I want." Yet outside of a couple of stray moments (like the one in which we're asked to believe that Grace never noticed that there were some monolithic tombstones in her front garden), Amenábar manages to uphold a delicate balance of the plausible, the imaginable and the fantastic upon which I, for one, was willing to suspend my disbelief right up until his film's satisfying conclusion.

Here's looking at you, Kidman

Now personally, I've never really taken to Nicole Kidman for two primary reasons: (1) While she's certainly an attractive specimen of sleek womanhood, I find that onscreen she often plays sexy rather than simply being sexy; and (2) like her famous ex, she often comes off as painfully precious to me because she seems to work too hard to "affect" her audience, often taking pointless pauses or giving vague, ponderous stares.

But in Grace, a character slightly



Nic at night: Nicole Kidman in *The Others*

reminiscent of the one she played in *Dead Calm*, Kidman may have just found herself her most complementary role to date, partly because there's nothing sexy about her whatsoever and partly because any awkwardness captured by the camera fits quite neatly into her character's frequently intriguing eccentricities. Kidman's Grace is an enigma who sinks deeper into an increasingly pervasive mystery; Amenábar manages to create a

protagonist who essentially works as our sole anchor as we make our way through his perplexing narrative; meanwhile, he also keeps us guessing as to how sound her own grasp on reality really is. ☉

The Others

Directed by Alejandro Amenábar • Starring Nicole Kidman, Fionnula Flanagan, Alakina Mann and James Bentley • Opens Fri, Aug 10

The bonds of Jolie matrimony

Laughable *Original Sin* is, unfortunately, faithful to Woolrich style

BY PAUL MATWYCHUK

I haven't read *Waltz Into Darkness*, the Cornell Woolrich novel upon which the limply steamy new erotic thriller *Original Sin* is based, so I can't comment on how closely it adheres to the original plot. However, I have read at least half a dozen other Woolrich novels (the titles of which, endearingly, almost all contain the word "Black," "Dark" or "Night"—spooky!) and I can say that *Original Sin* is, for better or worse, unusually faithful to Woolrich's singular prose style.

A prolific writer of novels and short stories who flourished during the '30s and '40s, Woolrich's gained a certain reputation in mystery circles as a master noir stylist. His specialty was *tour de force* setpieces—setting up

simple, almost primal suspense situations (like the classic scene of the young girl being stalked by a runaway panther in *Black Alibi*) that he would then draw out across pages of elaborate prose that mixed delirious descriptive passages with overheated philosophizing. Woolrich is best known today for writing the story that Alfred Hitchcock's *Rear Window* was based on, but the calm, deliberate pace of that film gives little indication of what Woolrich was like when he really got cooking. He had an unfortunate weakness for gimmicky plotting—his books are populated with fake clairvoyants, intricately staged phony deaths and incredibly convenient coincidences—and *Original Sin* is true to all of Woolrich's worst instincts.

thriller
+VUE

Vargas girl

Antonio Banderas plays Luis Vargas, a Cuban coffee tycoon who, realizing that he is overdue to get married but too busy to actually go to the trouble of finding a woman and courting her,

places an ad in a Boston newspaper. When the woman whose reply he accepts finally arrives, however, Luis is shocked; instead of the dowdy old maid in the tintype she has sent him, she's a gorgeous, full-lipped, heavy-lidded siren named Julia Russell (Angelina Jolie). To his own amazement, the seemingly practical-minded and unromantic Luis falls madly in love with his beautiful new bride and they soon are spending what looks like the bulk of their waking hours making mad, passionate, shot-from-an-overhead-camera love to each other. (Director Michael Cristofer also directed the HBO biopic *Gia*, and between that film and this one, he's responsible for something like 85 per cent of Angelina Jolie's total onscreen nudity—and for that feat alone, deserves some kind of career achievement award from the American Film Institute.)

Ah, but Julia has a secret! In fact, she might not even be Julia at all, but a con woman who befriended the real Julia during her boat trip to Cuba, murdered her and usurped her identity. And things really start heating up when a private detective named Walter Downs (*Boogie Nights'* Thomas Jane in a fake-looking mustache—but if you stick around to the end, you'll learn there's a *reason* it looks so fake!) starts snooping around. The twist is, Luis is so infatuated, so drunk with passion, that even after he learns that Julia has heartlessly deceived him, he'd gladly let her do it to him all

over again. And believe me—many, many other twists follow hard on the heels of that one.

Truffaut consequences

Waltz Into Darkness was filmed more than 30 years ago as *Mississippi Mermaid* by no less a director than François Truffaut, and since I'm relying on my memory of having seen it about seven years ago, I hope it isn't nostalgia or foreign-film snobbery that makes me say that I remember this material being much more convincing and engrossing in Truffaut's hands. Catherine Deneuve played the bride in that version, and I think the film benefited from her icy, unreadable beauty—she made Julia into a riddle, whereas Jolie makes her into nothing more than a dirty limerick. (Cristofer tells the story via a laughable framing device—Julia giving a final, jailhouse confession to a tremulous, increasingly sympathetic priest—that also seems borrowed from another, much better Truffaut film: 1972's *Such a Gorgeous Kid Like Me*.)

There's a scene in this film



Candle with hair: Angelina Jolie in *Original Sin*

where Jolie and Banderas go to the theatre. Jolie drinks in every moment of the overacted production and sighs dreamily, "I love the theatre. Even the cheap melodrama." Well, *Original Sin* is a pretty cheap melodrama, too, but sadly it's neither daffy nor dreamy enough for anybody to love it. ☹

Original Sin

Directed by Michael Cristofer
Starring Antonio Banderas, Angelina Jolie and Thomas Jane • Now playing



FILMNOTES

Waxing and Wayne-ing

So, what's the longest movie ever to be shown theatrically? Well, the 1963 Liz Taylor/Richard Burton fiasco *Cleopatra*, at 243 minutes, remains the longest commercially-made film to be released in America, and there are a handful of other, artier titles that have clocked in even longer. Documentaries about the Holocaust seem especially prone to long running times: Marcel Ophüls's *Hotel Terminus: The Life and Times of Klaus Barbie* and *The Sorrow and the Pity* both ran four and a half hours, while Claude Lanzmann's *Shoah* ran a gruelling nine and a half. But fiction films can get out of control, too: Bernardo Bertolucci's *1900* ran 316 minutes, for instance, the 1987 British version of Dickens's *Little Dorrit* was six hours long and Reiner Werner Fassbinder's 15-and-a-half-hour *Berlin Alexanderplatz* played a special theatrical engagement in Hollywood in 1983.

Now along comes a new film—or at least a new *treatment* of a film—that eclipses them all. And you'd better invest in the extra-large bucket of popcorn for this one, because Turner Prize-winning Scottish artist Douglas Gordon has created a movie that will take five years to watch from beginning to end.

Entitled *The Five-Year Drive-By*, Gordon's film has taken the classic 1956 John Ford Western *The Searchers* and slowed it down digitally from its customary 24-frames-a-second speed to the positively Tarkovsky-like pace of one frame every 24 minutes. The idea is to make the film last as long as the quest of its principal character, an Indi-

an-hating soldier (John Wayne) newly returned from the Civil War, to find his young niece who has been kidnapped in his absence by a tribe of Comanche Indians. Gordon, whose previous work includes another slowed-down classic (he called it *24-Hour Psycho*), explained the piece to the *Sunday Times* of London this way: "When *The Searchers* is showing, it just looks like a series of stills, but people will see significant difference between the afternoon and night. They will view it as a way of seeing something in a new light. It is very beautiful, and the scale of the image makes it into something else."

The funding for the piece, interestingly enough, was provided by Telenor, a Norwegian telecommunications company, who will exhibit Gordon's film as a background diversion for the employees at their new corporate headquarters in Fornebu, a city near Oslo. According to the *Times*, the public may also watch the unfolding drama through "a large glass wall." No word, however, on whether the ads for Gordon's film promise "Absolutely no one will be seated during the final eight months of this movie!" —PAUL MATWYCHUK

Table manners

Shooting a film on 35mm is an incredibly expensive undertaking. Not only is the equipment pricey, but the film itself can easily burn out a Visa card or two.

But what about a 10-minute short film produced in Edmonton? Our fair city is hardly a hotbed of commercial moviemaking, but there nevertheless exists a thriving indie film scene here as testified by the continued existence and relevance of FAVA, the Local Heroes Film Festival and the U of A film club's Local Exposure.

Testament to the growing scene of filmmakers here in Edmonton is that Hungry Girls Film (producer Larissa Banting and writer-director Alexandra

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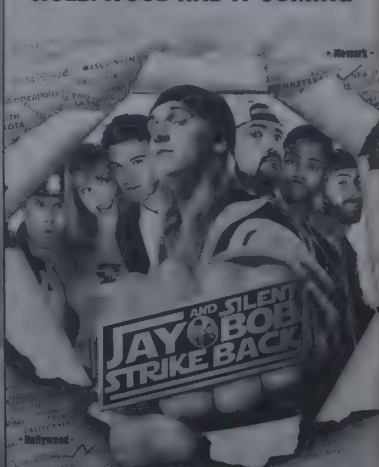
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ALLIANCE

Ain't that a kick in the Hed

Glam-rock *Hedwig and the Angry Inch* runs out of steam before finale

By JOSEF BRAUN

Being a gaudy rock opera about the (mis)adventures of a struggling, modern-day glam rocker whose most marked trait is his useless inch-long penis—the result of a botched sex-change operation—John Cameron Mitchell's *Hedwig and the Angry Inch* certainly comes supplied with more than enough ingredients for an extremely campy romp with “midnight stoner screening” written all over it. The film is the unmistakable offspring of *The Rocky Horror Picture Show*, bears more than a

passing resemblance to *Pink Floyd's The Wall* (a resemblance reinforced by Mitchell's intermittent use of amorphous, goofy-looking animation, not to mention Hedwig's actually being born in East Berlin the very same year the wall was constructed) and has all the staple rock-opera themes of alienation, confused sexuality and the perils of both attaining and desiring fame. It also contains some genuinely enjoyable silly rock songs (mostly in the mode of early Bowie or Roxy

Music but with louder guitars) that help tell the story while imploring you to sing along, and each is

presented with increasingly elaborate or humorous sets and ultra-flamboyant wigs and costumes that evoke the musty old wardrobes of Bowie, Bolan, Eno (in his Liberace phase), Malcolm McLaren and geez, even Brett Michaels.

Yet, even before the New York Dolls-inspired opening tune is over, what's most surprising about the film is the welcome restraint displayed by its writer-director-star. Mitchell gives what must be the most shockingly subtle performance in a rock opera ever; his pouts are slight and feel oddly genuine, his multiple lamentations about his lack of proper sexual organs (and hey, I'd probably bitch a lot, too) have a digestible air of philosophical detachment and he generally resists the usual array of hyper-feminine affectations one associates with this persona in films. (One need not look further than the recent *Hey, Happy!* for an example of what I'm referring to.) Which isn't to say that Mitchell's narrative doesn't get positively maudlin at times, but it's the way he presents it that's so refreshing.



Another prick in the small John Cameron Mitchell in *Hedwig and the Angry Inch*

musical
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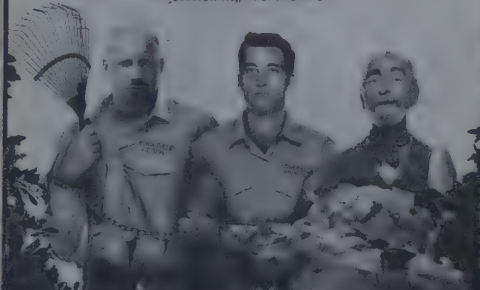
A superlative cast. Clive Owen supplies a dashing presence."

—Stephen Farber, MOVIEUNE

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—Dennis Dermody, PAPER MAGAZINE



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Everything's coming up Gnosis

Hedwig fronts a six-piece band that, despite its dire lack of funds, is in the midst of an American tour—a tour of mostly diners, cafés and buffet restaurants that are near the stadiums where boyish rock god Tommy Gnosis (Hedwig's estranged lover, whose had a string of hits co-written by an uncredited Hedwig) is playing. Hedwig's journey, as is usually the case with rock opera, is delivered almost entirely through

song lyrics. We get his grim childhood, with hints of molestation and some serious abuse (having your mother make you stick your head in the oven on a regular basis is cruel enough, but in the psychological climate of postwar Germany it's utterly demented) laced into his defining discovery of American pop culture, his various romances, sexual discoveries and bouts of prostitution and his eventual emigration to the U.S.

Unfortunately, as favourably inclined as I was toward *Hedwig and the Angry Inch*, I can't honestly say that the parade of sets and songs sus-

tained my interest for its entire 90-minute length. The story is really nothing new and the four-song cycle that closes the film is overlong and jarringly self-indulgent after the relatively tasteful scenes that preceded it. It's still worth seeing, but it's a bit of a letdown as it slowly fizzles out into cliché. Oh well, I often pass out at those midnight movies anyway. ☺

Hedwig and the Angry Inch

Directed by John Cameron Mitchell •

Starring John Cameron Mitchell •

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Film Notes

Continued from page 53

Zarowny) have landed the National Screen Institute's 2001 Drama Prize for Zarowny's script *The Big Table*. The prize is awarded annually to the writer-director-producer team with the best completed script, production plan and detailed budget—and provides them with the money to shoot their film, mentorship by industry heavies and the kind of official validation that hopefully will give it a chance in the marketplace.

The Big Table concerns the adventures of eight-year-old Samuel and his move from the "kids' table" at a family dinner to the "big table." But to take his place with the adults he must venture into the cellar to retrieve a bag of frozen peas. Opposing his mission are the basement's many spooky inhabitants, including the Shadow Man, the Furnace Samurai and the Freezer Queen. The film's cast includes some of Alberta's leading stage performers, including Denise Clarke of Calgary's One Yellow Rabbit Theatre and Die-

Nasty! regulars Dana Andersen, Mark Meer and Cathleen Rootsart, as well as a performer I can't wait to see on the big screen, CKUA Radio's beloved Scot Andy Donnelly. The equally impressive production team includes Vertical Limit/Unforgiven cinematographer Roger Vernon and *Snow Day* art director Myron Hyrak. "It's the kind of story that has the ability to play to adults and children," says Banting.

Most Canadian short films tend to play a handful of festivals before gathering dust on the shelf of the National Film Board. But the Hungry Girls are starving for bigger success. "We're hoping to take it to Cannes," says Banting. "Given the calibre of the talent involved and the backing of the drama prize, it could open a lot of doors." —IAN MULDER

Casablanca's script a usual suspect

The Library of America has plans to publish an anthology series of classic film scripts starting in 2003 and sought guidance on the project from 4,500

members of the Writers Guild of America. The results of the survey were both predictable and wildly contradictory—*Citizen Kane* and *Casablanca* (both of them pretty much universally considered the peak creations of Hollywood's "golden age") were voted the greatest movie scripts of all time, while in the category of "most overrated scripts of all time," they voted for... *Citizen Kane* and *Casablanca*.

"The motives for the overrated choices are a mixed combination of contempt bred from familiarity and, I think, envy in some cases," Library of America publisher Max Rudin theorized to the BBC. Or maybe screenwriters just hate it when the scenes in a movie aren't arranged in chronological order; in addition to *Citizen Kane*, Quentin Tarantino and Roger Avary's time-hopping script for *Pulp Fiction* also made the "most overrated" list.

Rounding out the top five "best scripts of all time" were three more unsurprising titles: *The Godfather*, *Chinatown* and *All About Eve*. (Interestingly, two pairs of brothers appear on the top five list: Julius and Philip

Epstein co-wrote *Casablanca*, while *Kane* co-writer Herman Mankiewicz was the brother of *Eve* scribe Joseph Mankiewicz.)

The most interesting question on the survey asked the writers to name the most underrated movie scripts of all time. They responded by singling out *Quiz Show*, *Aliens*, *The Wizard of Oz*, *The Best Years of Our Lives* and—most perceptively of all—the brilliant Bill Murray comedy *Groundhog Day*. Hmm... maybe they aren't prejudiced against wonky time structures after all. —PAUL MATWICHUK

T.J. haiku

The results are in for the "Shatneric Haiku" contest conducted by Timothy J. Spaeth on his website, Colonel T.com (www.colonelt.com/shatner-haiku.htm). By asking his readers to compose a tribute to *Star Trek/Rescue 911*/Iron Chef star William Shatner in haiku form, Spaeth posed his readers a unique dilemma: how does one capture the essence of one of Hollywood's most bombastic actors within

one of the most delicate and fleeting of all poetic styles?

The contest winner, Dan Slage of Orlando, Florida, rose to the challenge in fine style. His winning entry reads as follows: "Kirk, glowing with sweat/muscles beneath a torn shirt.../Oh God, am I gay?"

The runners-up included the following creations (for complete authenticity, be sure to unpredictably emphasize the wrong words as you recite them aloud): "Alien, beware.../Surely you cannot survive/the deadly back-punch!"; "Trouble with tribbles/Dammit, Jim, I'm a doctor/Not a mechanic!"; "Man among men Kirk/But to be shot in his back/To die like a girl!"; "Like a poor marksman/You keep missing the target/Khan, you bloodsucker!"; "Wilcox-Estrada/would get trounced by Shatner-Zmed./Get off my streets, PUNK!"; and "Footprints on the beach/In my darkest hour, Shatner/Was carrying me."

The most hilariously tasteless entry, however, came from one Jon Young. To wit: "Sorry your wife died/That's really a bummer, man/Got Trekkies though, right?" —PAUL MATWICHUK

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ALLIANCE ATLANTIS

The New York Times

"FRANCIS FORD COPPOLA'S REBURNISHED MASTERPIECE IS RICHER AND MORE SHARPLY PICTURED THAN THE ORIGINAL."

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FILMWEEKLY

NEW THIS WEEK

American Pie 2 (CO, FP) Jason Biggs, Shannon Elizabeth, Chris Klein, Alyson Hannigan, Mena Suvari, Tara Reid and Eugene Levy star in *Say It Isn't So* director J.B. Rogers's sequel to the hit 1999 comedy, in which a group of young friends just out of high school experience a second helping of outrageous sexual adventures.

The Circle (P) Maryiam Palvin Almani, Nargess Marnizadeh and Fareshteh Sadr Orfani star in *The White Balloon* director Jafar Panahi's drama about three women, two of them on parole and one a prison escapee, and their dealings with the oppressive Iranian justice system. In Persian with English subtitles.

Hedwig and the Angry Inch (CA) John Cameron Mitchell (who also wrote and directed), Mitchell Pitt, Miriam Shor and Andrea Martin star in the film version of the hit off-Broadway glam-rock musical about a transgendered German rock singer who travels across America in search of her former lover.

Osmosis Jones (CO, FP) Bill Murray and the voices of Chris Rock, David Hyde Pierce and Brandy are featured in *There's Something About Mary* directors Peter and Bobby Farrelly's comic blend of live action and animation which tells the story of a white blood cell and a cold tablet fighting a virus inside the body of a slovenly construction worker.

The Others (CO, FP) Nicole Kidman, Christopher Eccleston and Fionnula Flanagan star in *Open Your Eyes* director Alejandro Amenabar's spooky thriller about a woman who moves into a remote mansion with her two sickly children, only to learn that the house may be haunted.

Road to Rio (EFS) Bing Crosby, Bob Hope and Dorothy Lamour star in *It's a Gift* director Norman Z. McLeod's classic 1947 installment in the popular series of Hope/Crosby "Road" pictures, in which the bickering duo find themselves involved in romance and adventure while sojourning in Brazil. Provincial Museum Auditorium (102 Ave & 128 St); Mon, Aug 13, 8pm

Spy Kids: Special Edition (CO, FP) Antonio Banderas, Carla Gugino and Alan Cumming star in this expanded version of *From Dusk Till Dawn* director Robert Rodriguez's family action-comedy hit about a clan of spys battling a megalomaniac children's show host, featuring scenes and effects not

included in the film's original release.

FIRST-RUN MOVIES

A.I.: Artificial Intelligence (FP) Haley Joel Osment, Jude Law, Frances O'Connor and William Hurt star in *Close Encounters of the Third Kind* writer-director Steven Spielberg's science fiction film about an extremely lifelike boy robot on a quest to become something more than a mere machine. Based on a short story by Brian Aldiss.

America's Sweethearts (CO, FP) Julia Roberts, John Cusack, Catherine Zeta-Jones and Billy Crystal star in *Coupe de Ville* director Joe Roth's romantic comedy about a popular husband-and-wife pair of movie stars who try to conceal the fact that they've broken up during a publicity junket for their latest film.

Atlantis: The Lost Empire (CO, FP) The voices of Michael J. Fox, James Garner, Claudia Christian and Mark Hamill are featured in *Beauty and the Beast* co-directors Gary Trousdale and Kirk Winkler's animated adventure about a young turn-of-the-century explorer who embarks upon a submarine mission to find the lost city of Atlantis.

Cats and Dogs (CO, FP) Jeff Goldblum, Elizabeth Perkins and the voices of Alec Baldwin, Tobey Maguire, Sean Hayes and Susan Sarandon are featured in *Antz* co-director Larry Gutterman's talking-animals comedy about a young pup who winds up playing a pivotal role in a secret global war between cats and dogs.

The Closet (P) Daniel Auteuil, Gérard Depardieu and Thierry Hermite star in *The Dinner Game* director Francis Veber's sex comedy about a heterosexual accountant who pretends to be a gay in order to save off being fired by his employers. In French with English subtitles.

CyberWorld (SC) The voices of Jenna Elfman, Matt Frewer and Dave Foley are featured in this collection of computer-animated short films (including segments from *The Simpsons* and *Antz*), presented in the 3-D IMAX format.

Dr. Dolittle 2 (CO) Eddie Murphy and the voices of Norm MacDonald, Lisa Kudrow and Michael Rapaport are featured in *Next Friday* director Steve Carr's sequel to the 1998 comedy hit about a mild-mannered veterinarian with the ability to communicate with animals.

The Fast and the Furious (CO, FP) Vin Diesel, Paul Walker and Jordana Brewster

star in *The Skulls* director Rob Cohen's action movie about L.A. youth gangs who get their kicks adapting sports cars into high-performance muscle cars and pitting them against each other in illegal late-night races.

Final Fantasy: The Spirits Within (CO) The voices of Ming-na, Alec Baldwin, James Woods and Donald Sutherland are featured in director Hironobu Sakaguchi's computer-animated sci-fi fantasy about a terminally ill doctor in the year 2065 and her desperate search for the key that will help the over-matched Earthlings defeat an alien invasion.

Haunted Castle (SC) *Alien Adventure* director Ben Stassen's computer-animated 3-D IMAX film that follows a rock musician's journey through a creepy mansion.

Into the Deep (SC) Kate Nelligan narrates director Howard Hall's 3-D IMAX documentary about the beautiful undersea world that exists just off the coast of southern California.

Jurassic Park III (CO, FP) Sam Neill, William H. Macy and Téa Leoni star in *Jumanji* director Joe Johnston's latest installment in the popular adventure series, in which a group of wealthy thrill-seekers find themselves marooned on a dinosaur-infested island and must rely on a renowned paleontologist to guide them to safety.

Kiss of the Dragon (CO) Jet Li, Bridget Fonda and Tcheky Karyo star in director Chris Nahon's martial-arts action movie about a Chinese intelligence officer who battles a deadly conspiracy during an assignment in Paris. Screenplay by Luc Besson and Robert Mark Kamen.

Lara Croft: Tomb Raider (FP) Angelina Jolie plays continent-hopping, thrill-seeking, shorts-wearing, long-braided adventurer Lara Croft in *The General's Daughter* director Simon West's action flick based on the popular series of videogames.

Legally Blonde (CO, FP) Reese Witherspoon, Matthew Davis, Selma Blair and Luke Wilson star in director Robert Luketic's comedy about a superficial young woman who enrolls in Harvard Law School in hopes of winning back her serious-minded ex-boyfriend. Based on the book by Amanda Brown.

Made (GA) Vince Vaughn, Jon Favreau (who also wrote and directed), Sean Combs and Peter Falk star in this buddy comedy about a struggling boxer and his abrasive, doltish, socially inept friend who get involved with a low-level Mob money-laundering scheme.

Original Sin (CO, FP) Antonio Banderas, Angelina Jolie and Thomas Jane star in *Body Shots* director Michael Cristofer's romantic



American Pie 2 reunites the entire cast of the smash-hit 1999 original for yet another tale of teenage lust and sexual embarrassment—and, as the above still demonstrates, even tells us even more than we know already about Michelle's activities at camp. But on the more interesting stories surrounding the movie—taking place offscreen—Universal Pictures entered into a sponsorship arrangement with the makers of lifestyle condoms that included the creation of joint television commercials. The only problems: the MPAA (the U.S. ratings board) has a policy banning any film commercials intended for general audiences that contain condoms—and so Universal won't be airing the spots. (Although a spokesperson nailed the hypocrisy of the situation perfectly: "These same studio execs," she remarked, "don't seem to have any compunction about making films that glorify gratuitous sex and targeting those films at young people. They only have qualms taking—and talking about—responsibility.")

thriller, set in the early 1900s, about a wealthy Cuban tycoon who gradually becomes aware of the darker side of his young and beautiful new wife. Based on the novel *Waltz Into Darkness* by Cornell Woolrich.

Planet of the Apes (CO, FP) Mark Wahlberg, Tim Roth, Helena Bonham-Carter and Estella Warren star in *Sleepy Hollow* director Tim Burton's remake of the 1968 science fiction classic about an astronaut who lands on a planet where talking apes are the dominant species and humans serve as their slaves.

The Princess Diaries (CO, FP) Anne Hathaway, Julie Andrews, Hector Elizondo and Heather Matarazzo star in *Pretty Woman* director Garry Marshall's ugly-duckling comedy about a gawky New Yorker teenager who learns that she is actually the heir to the throne of the tiny European nation of Genovia. Based on the novel by Meg Cabot.

Rush Hour 2 (CO, FP) Jackie Chan, Chris Tucker and Zhang Ziyi star in director Brett Ratner's sequel to his 1998 action-comedy hit, in which motor-mouthed Detective Carter travels to Hong Kong with martial

arts expert Detective Lee to battle a gang of counterfeiters.

The Score (FP) Robert DeNiro, Edward Norton, Marlon Brando and Angela Bassett star in *Bowling* director Frank Oz's crime flick about an aging thief blackmailed into pulling one last heist by a wily young upstart.

Shrek (CO, FP) The voices of Mike Myers, Eddie Murphy, Cameron Diaz and John Lithgow are featured in this irreverent computer-animated fairy-tale spoof about a grumpy ogre who is hired by a despotic king to save a princess from a fire-breathing dragon.

LEGEND

CO: Cineplex Odeon, 444-5468
EFS: Edmonton Theatre, 439-5285
FP: Famous Players
CA: Gameau Theatre, 433-0728
M: Metro Cinema, 425-9212
P: Princess Theatre, 433-0728
SC: SilverCity IMAX, Famous Players WEM 484-8581

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872-109 Street - 433-0728

HEDWIG AND THE ANGRY INCH
Nightly @ 7:00 & 9:00 pm
Sat & Sun matinees @ 2:00 pm
• 14A (suggestive scenes)
No 7:00 pm show August 18
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SEAN COMBS
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Sat & Sun Matinees @ 3:00 pm
• 14A •

FAMOUS PLAYERS

SHOWTIMES EFFECTIVE: FRI, AUG 10 - THU, AUG 16, 2001

PARAMOUNT THX 10333 *Upper* 428-1307

ORIGINAL SIN (18A) Fr Mon-Thu 7:00 9:30
Sat-Sun 2:15 4:30 7:00 9:20

WESTMOUNT 111 Ave. Court 65

AMERICAN PIE 2 (18A) Crude sexual content throughout. No passes. 1:30 4:15 7:15 10:00

AMERICA'S SWEETHEARTS (14A) 9:15

JURASSIC PARK III (PG) Frightening scenes. 1:15 3:45 6:45

PLANET OF THE APES (PG) No passes. Frightening scenes. 1:00 4:00 7:00 9:45

RUSH HOUR 2 (PG) Coarse language. No passes. 12:45 2:45 4:45 7:30 9:30

GATEWAY 8 39 Ave. Calgary Trail 64

A.I.: ARTIFICIAL INTELLIGENCE (14A) 1:00 3:50 6:45 9:30

ATLANTIS: THE LOST EMPIRE (PG) 2:00 4:15 7:10

LARA CROFT: TOMB RAIDER (PG) Not suitable for younger children. 1:35 3:45 6:55 9:10

LEGALLY BLONDE (PG) Suggestive language. 1:30 3:30 7:15 9:25

OSMOSIS JONES (PG) 1:50 4:30 7:30 9:45

THE OTHERS (PG) Frightening scenes throughout. 1:40 4:20 7:20 9:50

THE PRINCESS DIARIES (G) 1:10 4:00 7:00 9:40

THE SCORE (14A) Fr Sun-Thu 1:15 4:10 6:50 9:15
9:35 Sat 1:15 4:10 9:15

SILVERCITY 99 Ave. 300

AMERICA'S SWEETHEARTS (14A) THX 1:20 4:15 6:45 9:30

CATS AND DOGS (G) THX 1:30 4:20

CYBERWORLD (PG) IMAX 3D 11:50 3:00 5:20

THE FAST AND THE FURIOUS (14A) THX Fri-Sun Tue-Thu 8:10 11:00 Mon 11:00

HAUNTED CASTLE (PG) IMAX 3D Not suitable for younger children. Fri-Tue Thu 2:00 4:10 6:30 Wed 2:00 4:10

INTO THE DEEP (G) IMAX 3D 1:00

ORIGINAL SIN (18A) THX Fri-Tue Thu 1:50 4:40 8:15 11:10 Wed 1:50 4:30 11:10

OSMOSIS JONES (PG) THX 1:45 4:45 7:20 9:50

PLANET OF THE APES (PG) Frightening scenes. THX Fri-Wed 7:45 10:45 Thu 1:10 1:15 4:10 7:15 10:20

THE PRINCESS DIARIES (G) THX 1:00 3:45 6:50 9:40

RUSH HOUR 2 (PG) Coarse language. THX 12:45 2:30 5:00 5:30 7:30 8:00 10:00 10:30

THE SCORE (14A) THX Fri-Sun Thu 12:30 3:40 7:00 10:15 Sat 12:30 3:40

SHREK (PG) THX 12:00 pm

SPY KIDS (PG) THX 12:30 2:40 4:50

PRINCESS THEATRE
10337 - Whyte Ave. - 433-0728

A NEW COMEDY FROM THE WRITER OF "LA CAGE AUX FOLLES" AND THE DIRECTOR OF "THE DINNER GAME"

THE CLOSET
Nightly @ 7:15 pm
Sat & Sun Matinees @ 1:00 pm
• 14A (Coarse language throughout) •

Someday my prints will come

Standing Room
Only displays the full range of the printmaker's art

BY MAUREEN FENNIK

Standing Room Only is an exhibition that has the energy of a really good party; the room is full, but there's room to move around and enough chaotic variety to stimulate conversation without devolving into the visual equivalent of a drunken brawl.

The first annual SNAP (Society of Northern Alberta Printmakers) members show, *Standing Room*, presents a relatively small but vivacious body of work that covers a broad (if schematic) range of techniques and temperaments. One of the largest and most respected printmaking co-operatives in the country, the SNAP membership includes both master printmakers and emerging artists, and this group show reflects the diversity of their various approaches to the medium of printmaking and the discipline of making art.

Because it lacks that quality of "singular originality" (you know, *uniqueness*, that one-of-a-kind, feat-of-genius manipulation of raw materials) that was long thought to separate arts from crafts, printmaking

was long relegated to second-class status in the annals of art history. But times have changed. Printmaking is no longer considered a marginal practice, nor is it relegated derivatively to the category of craft. (Gone, thankfully, is the attitude that cast craftmaking as a kind of lowbrow, pop-cultural cheap cousin to fine art.) These days, one can see entire rooms in galleries and art museums devoted to print art, a turnaround that might be a result of the very quality that lead to printmaking's critical ghettoization in the first place: its powers of reproduction.

Print art covers an incredibly broad range of processes, materials and practices. What they all have in common, however, whether we're talking about an etching, a photograph or a rubber-stamp, is the ability to generate multiple copies of the same image. And because printmaking utilizes and absorbs all kinds of existing technologies, from an awl and a block of wood to sophisticated digital processes, the range of potential visual effects is inexhaustible.

Stone cold Fox

As SNAP Gallery director Shelley Wilson suggests, almost every kind of printmaking process is represented in this show. Tightly organized and (as always) impeccably installed, *Standing Room Only* sets up

a number of interesting conversations between artists and processes. A trio of prints by Nancy Fox, for instance, presents an intriguing and altogether satisfying fusion of Hallmark-card pop and the structured and precise visual logic of graphic design. Pairing pictographic illustrations of things like a trippy circa-1970s stylized flower with its photographic referent (a real flower) rendered in glittery, silver-hued monochrome, not only looks really great (shiny, perfect) but it's smart, too. Fox sets up an intriguing dialectic between two discrete visual systems whose haiku-like syntax is at once simple and complex.

Sean Caulfield's meticulously rendered images of surreal objects that combine both mechanical and organic elements that look simultaneously innocent and foreboding play out another dialectic on an entirely different key. Meanwhile, Ian Forbes' limited edition scanned snapshots (found by the artist in a cabinet left behind by the previous owners of his home) and reprinted onto "fine art" paper, stand in stark and ironic contrast across the room from a meticulously produced photogravure print by Steven Dixon.

But perhaps David Armstrong's "artist's book" best surmises the spirit of this exhibition. Featuring a glued-together block of text that looks like a book (but certainly doesn't function as one—it can only be seen, not read) upon which a life-



Yellow Swarm by Nancy Fox

sized photograph of a hand pointing in a "that way" gesture, suggests a subtle but pointed kind of humour. Armstrong's piece points nowhere in particular, and so nowhere in particular is exactly what it indicates. In a sense, *Stand-*

ing Room Only does the same thing: it precisely indicates how wide-open the visual and conceptual possibilities of printmaking can be. ☉

Standing Room Only
SNAP Gallery • To Aug 25



THEATRENOTES

BY PAUL MATWYCHUK

Runaway bribe

As every theatre professional in Edmonton knows, successful shows at the Fringe Festival accomplish three very important things: they've found imaginative ways to turn their lack of financial resources to their show's advantage; they've explored subjects not used theatrical techniques that more mainstream productions tend to avoid; and they've shamelessly bribed every theatre critic in the city.

Ever since Marty Chan pioneered the tactic, enclosing imaginative novelty items with your press kits has become one of the easiest methods of getting your Fringe play to stand out from the 130 others competing for newspaper inches. That's why I'm a little bit disappointed as I sit down to write my annual "what-I-got-for-free-from-the-Fringe-people" column—either people are getting fed up with giving me presents at all or I've gained a reputation for being completely incorruptible, because this year's haul of goodies is significantly smaller than the previous two years I've been covering the Fringe. Why, these bribes are so meagre, I'm begin-

ning to wonder why I became a drama critic in the first place!

Which is not to say that I came away completely empty-handed. This year's gifts basically break down into three categories: food, CDs and ineffective kitchen utensils. First, the food (my favourite). The tastiest of the bunch was a pair of Mars bars taped to the back of the publicity booklet for Burnt Slipper Productions' *Brilliant Traces*. Apparently, the character played in the show by Rachael Johnston has suffered a chocolate overdose and spends much of the play jibbering about DNA, the weather and, yes, the candy bar with the rich, creamy nougat in the centre. (They gave me another souvenir, as well—but it wasn't until I typed out this paragraph and checked to see what theatre company was putting the show on that I figured out why they'd attached a plastic knickknack resembling a burnt slipper to one corner of the press kit.)

The other edible press release I received came courtesy of Citadel Theatre front of house manager Gilbert da Silva's one-man show *This Is What I Get for Loving an Actress*—although nothing in the kit explained what role microwave popcorn plays in the show. For that matter, the significance of the miniature skateboard da Silva also tucked inside the envelope also remains mysterious. Not that I'm not grateful, mind you. Two Mars bars and some popcorn? Throw in a can of Dr. Pepper and that's lunch!

No Fringe show has ever sent me a CD before, but this year I got three of them, and easily the most welcome of the bunch was a bootleg edition of

the musical from last year's Fringe hit *Dead Rats in Garageland*, featuring all the agoraphobic band's hits from "Filthy British Bastard" to "Ego-a-Go-Go" to the deathless, #40-in-Japan hit "Inflatable Sex Doll." The Rats (Paul Morgan Donald, Dave Clarke, Peter Moller and Vladimir Sobolewski) are back with a new show this year, *Dead Rats on Arrival*, which will be performed in their usual rehearsal space, the 81 Avenue garage Doug's Place.

Also now taking up space on my groaning CD shelf (man, I should fix that thing one of these days) is *A Condition of Our Parole*, a comedy CD packed with such wackily-titled tunes as "Sniper Girl," "Bastard Son of Stompin' Tom" and the very, very specifically patriotic "Moosejaw." It's all the work of the Cowards, who are bringing *Spandex!*, a mixture of sketch comedy and novelty songs, to the Yardbird Suite. Sitting next to it is *Cubed*, a collection of synth-heavy tunes composed by a guy named GMH for mentalist Louis Schism's BYOV show *Mindreader!* (I guess *Cubed* is an okay title, but if it had been up to me, though, I would have named it *Pick a Chord, Any Chord*. Okay, maybe not.)

As for the kitchen implements, I got a cardboard butcher knife from *Good Girls Gone Bad*, a collection of three short plays (including one by the prolific Trevor Schmidt) that will be replacing Alex Dallas's cancelled-at-the-last-minute *Nymphomania* in Venue 5. And unless you count the button I got for *It's Me, Only Better!* (the new show from Shannan Calcutt, whose



With this free bootleg *Dead Rats* CD, I got in a five-star review!

Burnt Tongue was one of last Fringe's hottest tickets), which I guess you could use as an olive pitter or cocktail onion skewer, that knife is the only kitchen tool I got this year. Last year though, the *Redneck Misunderstood* people gave me an easily breakable spatula, so, you know, it's kind of a half-trend.

But the prize for the most unusual

Fringe press-release packaging goes to José Teodoro's who sent me the press material for his new show, *Slowly, an Exchange Is Taking Place*, in a mysterious, hand-stitched red envelope bound with a piece of green ribbon. Let's hope the play is as intriguingly textured a work of art as the envelope promoting it. ☉

ARTS WEEKLY

For a FREE listing, fax 426-2889 or e-mail listings@vue.ab.ca.
Deadline is 3pm Friday.

ART GALLERIES

ALBERTA CRAFT COUNCIL

GALLERY 1086-106 St., 488-6611.
•Open Mon-Sat 10am-5:30pm. •**THE CANADIAN FUTURE EXHIBIT:** Part of The Works Visual Arts Festival. Glimpse into the boudoir of Canada's furniture elite. Beautiful to bizarre, this exhibit showcases some of the finest studio furniture in Canada. Until September 1. •**DISCOVERY GALLERY: "ELEMENTAL GARDEN":** Featuring work of ceramic artist Diane. Until August 29.

BEARCLAW GALLERY 10403-124 Street, 482-1204. SUMMER EXHIBITION: Works by gallery artists George Littlechild, Norval Morrisseau, Maxine Noel, Daphne Oudjig, Jane Ash Poitras and Roy Thomas. Until August 31.

CANADIAN NATURE FRIENDSHIP CENTRE 11205-101 St., 479-1999.
•Open daily 10am-9pm. •**AN ABORIGINAL CANADIAN FINE ART SHOW:** Showcasing artwork by Dale Auger, Joanne Cardinal-Schubert and Jane Ash Poitras as well as many emerging artists. Until August 10.

CENTRE D'ARTS VISUELS DE L'ALBERTA 200, 8627-91 St., 461-3427.
•**CELEBRATION:** Elaine Berland, Claude Theriault, Yolande Valiquette acrylic paintings with Pierre Choquette's blacksmithing. Until Aug. 15. Opening reception: FRI, Aug. 7, 7-8:30pm. There will be a blacksmithing demo by Pierre during the opening. •**Mural painting on panels** by Elaine Berland and Shoko Cesar. Sculptures by Patrick Jacob, Eric Proulx, Lavel Bergeron and Renaud Lavette. Paintings by Louise DesRosiers. Demos in metal, T-shirt printing, basket weaving and printmaking. Painters will be performing in front of the public. There will also be workshops for adults and children. FRI, Aug. 10, SAT, Aug. 11.

EDMONTON ART GALLERY 2 Sir Winston Churchill Square, 422-6223, www.eag.org. •Open Mon-Wed and Fri 10:30am-5pm; Thu 10:30am-8pm; Sat, Sun and hols 11am-5pm. •**RIVER CITY:** Marlene Creates, Yolanda Gutierrez, Lyndal Osborne, Peter von Tiesenhausen. Until October 18. •**OBSSESSION:** The Works Art Expo 2001, curated by Alberta Crowston. Featuring art by five Alberta artists. Until Aug. 26. •**INSIGHT, ALBERTA'S YOUTH ARTISTS:** Offsite at Edmonton Centre for the Arts. 2001. Artwork by senior high school artists from across the province. Until Aug. 12. •**GROUP OF SEVEN:** Opening Aug. 25. •**FIRST NATIONS:** Opens Aug. 26. •**THE KITCHEN: RESOLUTIONS:** Tony Baker. Until Aug. 26. SUN 12 (1:30, 2:30, 3:30pm): Upper Level: River City, guided tour. Upper Level (1-4pm): Table Top Tableaux, participants create Table Top Tableaux with artist Bruce Moulden. Lower Level, Theatre (2pm): Nipiss-Skaneow. Performance and storytelling about the history of the North Saskatchewan River. •Admission: \$5 adult; \$3 student/senior; \$2 ages 6-12, kids under 6 free. Free on THU after 4pm.

EDMONTON SCOTIA PLACE 426-4035. RUN FOR YOUR LIFE: Exhibit of colourful portraits by Randy Morse and Matt Goulet. Until Oct. 31.

ELECTRUM DESIGN STUDIO 124419 19th Street, 482-1402. **STUDIO NOTES:** Ceramic works and other "notes" by Jeff Collins. Until Aug. 31.

EXTENSION CENTRE GALLERY 2nd Floor, University Extension Centre, 8303-112 Street, 492-3034. •Open Mon-Fri 8am-4pm. Landscapes by Jim Visser. Until Aug. 29.

FAB GALLERY 1-1 Fine Arts Building, University of Alberta, 112 St., 89 Ave., 922-2051. •Open Tue-Fri 10am-5pm. •**2001 FASHION FORWARD 2001:** Paintings, prints, drawings and sculptures by graduate students. Until Aug. 12. •**LINKED LINES: JAPANESE WOMEN'S TEXTS THROUGH TIME:** FRI 17-SAT 18, 10am-5pm; SUN 19, 2-5pm. •Exhibit of graphic works and watercolours by Gustav Klimt and Egon Schiele. Until Oct. 8. •Print Study Centre, 3-78 Fine

Arts Building. **THE TALE OF GENJI:** An exhibition of early-modern prints. FRI, Aug. 16-17, 9am-noon and 1-4pm.

FORT DOOR 10308-81 Ave., 482-7535. Display of West Coast Indian silver and gold rings, pendants, bracelets, earrings by L. Wadhams. Eskimo soapstone hunter, Inukshuk bear otter seal and walrus carvings by Adamie Sharky. Until August 30.

THE FRINGE GALLERY 85mt., 10516 Whyte Avenue, 423-0240. •Open daily 9:30am-6pm. Closed Sunday. Selected works from The Art Walk 2001. Until Aug. 31.

GALLERY 124 10240-124 St., 488-4575. •Open Tue-Sat 10-5pm. Selected works of gallery artists and introducing the wilderness landscapes of Dominik Ntodiński. Until August 15.

GENERATIONS GALLERY 5411-51 St., Story Plain, 963-2777. •Open Mon-Sat 10am-4pm; Sun 10am-6:30pm. Wendy Gervais mixed media drawings and constructions; Darren Henderson glass. Until Sept. 10. Opening reception: SUN 19, 1-4pm. •**GALLERY DINING ROOM:** Lyn Joann landscape photographs. Until September 2.

HARCOURT HOUSE 10215-112 Street, 426-4180. •Open Mon-Fri 10am-5pm; Sat 12-4pm. •**GLIMMER:** A blue-like rockers landscape constructed from steel and silk, covered with silver grommets by Suzanne Franks. Until Aug. 18. •**FRONT ROOM SEEING:** Works by deaf artist Grace Lee. Until August 18.

JOHNSON GALLERY 7711-85 St., 488-6611. •Open Mon-Fri 8am-5:30pm; Sat 9am-5pm. Edmonton scenes by George Webber. Edmonton skyline prints by Loren Chabot. Photographs of Edmonton River Valley by John Johnson. Edmonton watercolour impressions by Judy Popham. Shade art by Claire Mittelstaedt, cards by Shirley Jones, pottery by Tracy Rymur.

JOHNSON GALLERY 11817-80 Street, 488-6611. •Open Tue-Fri 9:30am-5:30pm; Sat 9:30am-4pm. Edmonton scenes by George Webber. Edmonton skyline prints by Loren Chabot. Photographs of Edmonton River Valley area by John Johnson. Pottery by Noboru Kubo. Until Aug. 31.

LATITUDE 53 10137-104 St., 423-5333. •Open Tue-Fri 10am-6pm, Sat 11am-5pm. •**VISUALEYEZ-A FESTIVAL OF PERFORMANCE AND TIME-BASED ART:** Performances by artists and collectives from across Canada and the USA. Some performances will be for mature audiences. Until August 9. •**GABRIELA ROSENDE: THE UNMARKED GRAVE:** August 16-September 8. Opening reception: August 16, 8pm.

LITTLE CHURCH GALLERY Spruce Grove. OUT OF EMBERS: Charcoal and graphite drawings by Gerald St. Maur. Until August 11.

McMULLEN GALLERY University of Alberta Hospital (East entrance, main floor), 8411-112 Street, 407-7152. •Open Mon-Fri 10am-8pm, Sat-Sun 1-8pm. **BRIDGING A NEW CENTURY:** Exhibit of Alberta Society of Artists members' artwork. Past, present, and future come together in this show as the A.S.A. celebrates their 70th anniversary with an exhibit of current juried works, and a retrospective of work by past members. Until August 19. Every THU, 2-5pm: Free drop-in workshops at the McMullen Gallery.

PROFILES PUBLIC ART GALLERY 19 Perron Street, St. Albert, 460-4310. •Open Tue-Sat 10-5pm. Thu until 8pm. **MYRIAD Profiles:** 5th annual membership exhibition. Until Aug. 30. •**Parallel to Mission Ave.,** along Red Willow Trail, behind Chateau Mission Court, 458-7902. SAT 18 (10:30am): Opening of sculptures.

SCOTT GALLERY 10411-124 St., 488-3619. •Open Tue-Sat 10am-5pm. Rotating exhibition featuring work by printmakers Lyndal Osborne and John McCarty. Also featuring paintings by Doris McCarthy, Selfridge ceramics and stone sculptures by Cathryn Jenkins.

SNAP GALLERY 10137-104 St., 423-1492. •Open noon-5pm Tue-Sat. **STANDING ROOM ONLY:** The 1st annual members' show. Until August 25.

SNOWBIRD GALLERY WEM, 8882-

170 St., 444-1024. Featuring works by Yardley-Jones, Gregg Johnson and Jim Vest. Oils and acrylic paintings by Fassil Tesfaye. Pottery by Blackmore Studios and Noboru Kubo. Art glass available. Artists in the courtyard series continues every weekend.

SPECTRUM ART GALLERY AND STUDIO 10867-96 Street, 424-8803. •Open daily 10am-9pm. **THE RE-AWAKENING OF HOPE IN THE CONTINENT OF AFRICA:** An African art and culture show. Until August 14.

STRATHCONA PLACE CENTRE 10831 University Avenue, 433-5807. •Open Mon-Fri 9am-4pm. Works by arts and crafts instructors. Until Sept. 21.

VANDERLEELIE GALLERY 10344-134 St., 452-0286. •Open Tue-Sat 11am-5pm. **DIRECTOR'S CHOICE:** Introducing figurative sculpture by Cameron Kerr, and paintings by Tim Nowlin. Until August 14.

VISUAL ARTS ALBERTA ASSOCIATION Harcourt House building, 10215-112 St., 421-1731, 421-1857. **IN FULL VIEW:** Works from The Alberta Community Arts Club Association, Handicrafters, Sculptors and Divers of Alberta and the Sculptors Association of Alberta. Until August 10.

WEST END 12308 Jasper Avenue, 488-4892. •Open Tue-Sat 10am-5pm. **THE ALBERTA COLLECTION:** Works by Katherine Hanrahan and Peter Shostak. Also featuring works by Peter Shostak, Porterfield, Susan Gottsclig and Jeff Holmwood. Bronze sculpture by Don Toney. Until August 30.

THE WORKS ART EXPO 2001 EXHIBIT PAVILION 10200-102 Avenue, Edmonton Centre West, 2nd Level, 426-2122. •Open Mon-Wed and Sat 10am-5:30pm; Thu 10am-8pm; Fri 9pm; Sun noon-5pm. Presented by The Works Visual Arts Festival. Showcasing work by artists in mediums ranging from sculpture to digital new media. Until August 15.

DANCE

JOHN L. HAAR THEATRE 10045-156 St., 420-1757. 7/7 presented by cdf production. By Tina Covlin-Dward. Modern dance featuring seven dancers and two musicians. SAT, August 18, 8pm. TIX: \$12 adult; \$8 student/senior or \$6 TIX on the Square or @ door.

THEATRE

CHIMPPOV The New Varcona Theatre, 10329-83 Ave., 448-0695. •Every SAT except the last Sat of ea. month (11pm): Presented by Rapid Fire Theatre.

THE DUCHESS, THE PIRATE, THE FOOL AND HIS BOOTIE Celebrations Dinner Theatre, The Oasis Entertainment Hotel, 13103 Fort Road, 448-9339. Starts August 31.

EDMONTON INTERNATIONAL FRINGE FESTIVAL Various locations throughout Old Strathcona, 448-9000. August 16-26.

THE IMPORTANCE OF BEING EARNEST Stanley Milner Library Theatre, 7 Sir Winston Churchill Square, 420-1757. By Oscar Wilde. Presented by Six County Productions. Two young men bend the truth in order to add excitement to their lives. TIX: \$25 @ TIX on the Square. Until Aug. 14, 2pm matinees, 8pm evenings (doors open one hour earlier). No performances on Mondays.

MAGNUM P.U.I. Jubilations Dinner Theatre, Upper Level, Phase III, WEM, 484-2424. After many years as a private investigator, Magnum P.U.I. is retiring and handing his business over to his son Mickey. However, a figure from Magnum's past has vowed revenge and sees tonight's festivities as the perfect opportunity. Until August 26.

MILE HIGH MADNESS Mayfield Dinner Theatre, 16615-109 Ave., 483-4051, 486-7827. Musical cabaret. Until September 9.

LES MISÉRABLES Jubilee Auditorium, 451-8000. Musical by Alain Boublil and Claude-Michel Schönberg. Based on Victor Hugo's novel. August 21-26. TIX @ TicketMaster.

THEATRESPORTS New Varcona Theatre, 10329-83 Avenue, 448-0695. •Every FRI (11pm): Presented by Rapid Fire Theatre.

EVENTS WEEKLY

For a FREE listing, fax 426-2889 or e-mail listings@vue.ab.ca.
Deadline is 3pm Friday.

DISPLAYS/MUSEUMS

CLOTHING AND TEXTILES COLLECTION Department of Human Ecology, U of A Campus, 492-2528. Garments that help athletes break records. Examples of sportswear from the last century are compared to the latest innovations in high-performance athletic wear. Until Oct. 31.

DEVONIAN BOTANIC GARDEN 5 km North of Edmonton on Hwy 60, 987-3054. •Open weekends. Authentic Japanese garden, nature trail, 80 acres of connected gardens. SUN 12 (1:30, 2:15, 3pm): Traditional tea ceremony. \$5/person. SAT 18 (noon): Saturday walk with a horticulturist. Tour the Kumoto Japanese Garden. SUN 19 (noon-4pm): Thunderbirds in the garden from the '50s and '60s. Regular admission rates apply to all these special events. TIX: \$5.75 adult; \$4.50 senior; free to kids under 4.

FORT EDMONTON PARK Fox drive, Whittemud Drive, 496-8787. •Open 10am (until Sept. 3). Join the costumed historical interpreters and try your hand at living life as an early pioneer. THU 9-FRI 10. A fur trade experience. (2-3:30pm): Native dance troupe Buffalo Tail Production. (11am-4pm): Edmonton House brigade black powder demonstration. SAT 18-SUN 19 (10am-6pm): Gone to the dogs. SUN 26 (10am-6pm): Harvest fair. Admission: \$4 kid (2-12), \$7.75 adult, \$5.75 youth (13-17)/senior, \$23.50 family.

JOHN JANZEN NATURE CENTRE Fox Drive, Whittemud Drive, 496-2939. •Open weekdays 9am-4pm, weekends/hols 1-4pm. Weekend Adventures, drop-in activities: 1-4pm weekends and holidays. •**Animals as Architects:** Interactive display for all ages. SUN 12 (11am-5pm): The art of camouflage. SUN 19 (11am-5pm): Fungus among us. SUN 26 (11am-5pm): Bird gangs.

JOHN WALZER MUSEUM Waterdale, Queen Elizabeth Rd., adjacent to Kinsmen Sports Centre, 496-8787. •Every SUN (1-4pm): Pioneer activity. SUN 12 (1-5pm): Wax and wicks. SUN 19 (1-5pm): Fun,

games and lemonade. SUN 26 (1-5pm): From the garden.

MCKAY AVENUE SCHOOL 10425-99 Avenue, 422-1970. Archives and Museum located along the river valley on the Heritage Trail. Stroll in the Victorian-era park.

MUSÉE HERITAGE MUSEUM St. Albert Place, 5 St. Anne Street, St. Albert, 459-1528. •Open Mon-Sat 10am-5pm, Sun 1-5pm. •**DISCOVERY ROOM:** An interactive educational venue dedicated to children and families. Hear birdcalls, examine the minerals in the mineral mine, watch live frogs, interact and play Predator-the food-chain game. •**NATIVE CROWDOUR LIFE: LEG-ENDS OF OUR TIME:** Native rodeo and ranching exhibit. Until Sept. 7. Admission: Suggested donation \$2.

MUTTART CONSERVATORY 9626-96A St., 496-8755. •Open Mon-Fri 9am-6pm, Sat-Sun 11am-6pm. •**A MIDSUMMER FANTASY:** A blend of local artists combined with the talents of Memi von Gaza in the show pyramid. •**FUSION FORM AND FLORA:** An exhibit by the Sculptors Association of Alberta. Until Sept. 17. •**IN THE KINGDOM OF AN TIR:** WED 15 (7-8pm): Live demonstrations of medieval life. THU 9 (5:30-8:30pm): Dinner hour entertainment. Terry McDade (Celtic harp and guitar). TIX: \$5 adult, \$4 senior/youth/student, \$2.50 kid, \$15 family.

PROVINCIAL MUSEUM OF ALBERTA 12845-102 Avenue, 453-9100, 453-9131. www.pma.edmonton.ab.ca. •Open daily 9am-5pm. •**SYNCRUDE CANADA ABO-** **RIGAL PEOPLES GALLERY:** Spans 11,000 years and 500 generations, people of the past and present, recordings, film, lights, artifacts and more. Permanent exhibit. •**THE HABITAT GALLERY:** Glimpse the lakes, forests, prairies and animals of Alberta. Permanent exhibit. •**THE NATURAL AL HISTORY GALLERY:** •**BUG ROOM:** Live invertebrate display. Permanent. •**THE BIRD GALLERY:** Mounted birds. Permanent. •**EDOUARD CORTES: 1882-1969 PARIS AND THE FRENCH COUNTRYSIDE REVEALED:** Accompanied by the original works of

SEE NEXT PAGE

River City

Marlene Creates, Yolanda Gutierrez, Lyndal Osborne, Peter von Tiesenhausen

June 23 - October 28

Resolutions: Tony Baker

June 23 - August 26

Produced in conjunction with The Works Art Expo 2001

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EVENTS WEEKLY

Continued from previous page

Renoir and other noted French painters. Until Sept. 3 • **AFA COLLECTS: PORTRAITS:** An overview of The Alberta Foundation for the Arts portrait collection since its inception. Until Aug. 31. Tix: \$8 adult; \$6.50 senior; \$4 youth (7-17 yrs); free kids 6 and under; \$20 family (2 adults and kids).

REYNOLDS ALBERTA MUSEUM 2km West of Wetaskiwin, Hwy 13, 361-1351. • **Open daily • THE SPIRIT OF THE MACHINE:** A collection of vehicles, aircraft, tractors and industrial machines. A tribute to mechanical genius. Enjoy the display galleries, observe museum-quality restoration in progress, or take a guided tour of hundreds of "diamonds in the rust" in the warehouse.

RUTHERFORD HOUSE 11153 Saskatchewan Drive, U of A Campus, 427-3995. • **Open Tue-Sun 12 noon-5pm.** Costumed interpretive actors tell daily household activities. Admission: \$3 adult, \$2 senior/youth, \$8 family, kids 6 and under free.

STANLEY A. MILNER LIBRARY 7 Sir Winston Churchill Square, 496-7000. Photography exhibition of Edmonton's sports heritage. Until Aug. 13.

UKRAINIAN CULTURAL HERITAGE VILLAGE Hwy 16, 25 minutes East of the city, 662-3640. • **Open May 15 to Labour Day daily 10am-6pm.** Labour Day to Thanksgiving weekend daily 10am-4pm. Churches, homesteads and rural town buildings showing Ukrainian settlement in Alberta from 1890-1930. **SUN 12:** Ukrainian Day (10am): Divine liturgy, breakfast, children's activities. (2pm): Concert with Basil and Sava Men's Choir, Shumka School of Dance, Smoky Lake and District Choir, Alberta Zirkia Ukrainian Performers, Vegreville School of Ukrainian Dancing, Serhiy Skybabin (comedian), down and mirth (comedian), (4pm): Tix: \$6.50 adult, \$3 youth 7-17 yrs, \$5.50 senior, free for child 6 and under, \$15 family. Group rates available.

WINSPEAR CENTRE 4 Sir Winston Churchill Square, 429-1992, ext. 221. **FRI 10 (11am-2pm):** Take a tour of the Winspear Centre.

KIDS STUFF

CALDER LIBRARY 12522-132 Avenue, 496-7090. **THU 9 (2pm):** Spoon puppet. 3-10 yrs. **TUE 14 (2pm):** Storybook bingo. 3-12 yrs. **THU 16 (2pm):** Moat monsters. 3-10 yrs. **WED 22 (1:30, 3:30pm):** Summer reading program closing.

CAPILANO LIBRARY 201 Capilano Mall, 98 Avenue, 50 Street, 496-1802. **WED 15 (2pm):** Workshops and discussions on various youth topics. Various locations. Until March 2002.

EDMONTON ART GALLERY 2 Sir Winston Churchill Square, 422-6223. • **Youth workshops, 13-17 yrs.** Until Aug. 17. • **Art classes and camps** run weekly. • **Until Aug. 17.** Summer programs are inspired by the River City exhibit and explore human interaction with the environment.

EDMONTON CHINESE COMMUNITY SERVICES CENTRE 429-3111. Asian-Canadian Youth Team, 11-16 yrs. Meets for two Saturday activities each month. Recreational, volunteer, fundraising opportunities. Workshops and discussions on various youth topics. Various locations. Until March 2002.

HIGHLANDS LIBRARY 6710-118 Ave., 496-1806. **WED 15 (2pm):** Paws, whiskers and tales. 4-12 yrs. **WED 22 (2pm):** Wind-up summer reading program.

IDYLLWYDE LIBRARY 8310-88 Avenue, 496-1808. **WED 15 (2pm):** Whoppers: tall tales, readers' theatre.

INDIGO BOOKS MUSIC AND CAFÉ 1837-91 Street, South Edmonton. Common, 432-4488. • **Every SAT (11am):** Who needs cartoons? • **Every SAT (2pm):** Summer sun cartoons. 6-11 yrs. • **Indigo kids summer reading club, Grades 1-7.** Until Aug. 25. **SAT 25 (2pm):** Summer reading wrap-up party.

JASPER PLACE LIBRARY 9010-156 Street, 496-1810. • **Every WED (7:30pm):** Family funtime, 2-6 yrs. Until Aug. 29. Pre-register. **THU 9 (2pm):** Tales to tell. **TUE 14 (2pm):** Animal tails-john jordan travelling troupe. 5-6 yrs. Pre-register. **TUE 21 (2pm):** Celebrate summer fun. 5-8 yrs. Pre-register. **SAT 25 (11am-2pm):** Closing day extravaganza, 5+ yrs.

KARATE Youngstown Elementary School 10330-163 St., 975-6910. Learn Karate, it's a kick! Kids 10 and up and adults. Register now for October 2nd start. Beginners karate classes Tuesdays and Thursdays 6:30-8pm for karate and 8-8:30pm for kobudo.

LESSARD LIBRARY 6104-172 Street, 496-1871. **WED 15 (2pm):** Time warped

tales. Pre-register.

LONDONDERRY LIBRARY Londonderry Mall, 137 Avenue, 66 Street, 496-1814. **THU 9 (2pm):** Chicken tales-a puppet show. **THU 16 (2pm):** Royal tales-a puppet show.

MILL WOODS LIBRARY Mill Woods Town Centre, 2331-66 St., 496-1818. • **Every MON (Aug. 13-20, 2pm):** Family storytime fun. **Drop: THU 9 (2pm):** Fun with fables. **FRI 10 (2pm):** Silly folktales from around the world. **TUE 14 (2pm):** Once upon a totem, 5-8 yrs. **FRI 17 (2pm):** Mythical, magical creatures. **FRI 24 (2pm):** Happily ever after. **SAT 25 (2pm):** Summer reading program farewell party.

PENNY MCKEE LIBRARY Abbotsfield Mall, 3210-118 Avenue, 496-7839. **THU 9 (2pm):** Mad Hatter's Tea Party. 4-14 yrs. **SAT 25 (2pm):** Fairy tale summer, 2-10 yrs. **SAT 25 (2pm):** Summer reading program closing party. **SAT 25 (2pm):** Fairy tale summer, 2-10 yrs. Drop-in.

PROFILES PUBLIC ART GALLERY 19 Perron Street, St. Albert, 460-4310. • **Every TUE (1:30-2:30pm):** Start-parent and pre-schooler program. \$4.50 fee. Pre-register. • **Every SAT (1-4pm):** Art-Ventures, 5-12 yrs. \$2 donation. • **Arts and heritage day camps:** Aug. 13-17. Half-and full-day camps mixing history and art. Pre-register. **SAT 11 (4-4pm):** Art-Ventures, 5-12 yrs. Awesome acrylics. \$2 donation. **TUE 14 (1:30-2:30pm):** Start-parent and pre-schooler program. Cumulo-clouds. \$4.50 fee. **SAT 18 (1-4pm):** Art-Ventures, 5-12 yrs. \$2 donation. **WED 15 (10-30am):** **TUE 21 (1:30-2:30pm):** Start-parent and pre-schooler program. Lots and lots of lighting. \$4.50 fee. **TUE 28 (1:30-2:30pm):** Start-parent and pre-schooler program. Colors and other things that fall from the sky. \$4.50 fee.

RIVERBEND LIBRARY 460 Riverbend Square, Rabbit Hill Rd., Terwilliger Drive, 944-5311. • **Every TUE (10:30am):** Summer storytime, all ages. Until Aug. 27. Drop-in. • **Every THU (7pm):** Summer storytime, all ages. Until August 30. Drop-in. **THU 9 (2pm):** Turtle tales, 3-12 yrs. Pre-register. **WED 15 (2pm):** Tails through time, 3-12 yrs. Pre-register. **SAT 25 (2pm):** Summer reading program closing party, 3-12 yrs. Drop-in.

THE SECOND STORY Mill Woods Town Centre, 2331-66 St., 413-6971. **FRI 10 (10:30am):** Storytime with Melony Cherlenko. **SAT 11 (11am):** Storytime with Nickie Flynn. **SAT 11 (1:30pm):** Storytime with Val Dickey. **WED 15 (10:30am):** Storytime with April Flynn. **SAT 11 (11:30am):** Family crafts. **SAT 11 (2:30pm):** Youth writing club.

SHUMKA SCHOOL OF DANCE Shumka Studios, 12245-131 St., 452-5012. Summer dance camps throughout the summer. Day camps for children 6-10 as well as overnight camps for children aged 9-12 and 13-17. Camps offer a week-long, intensive Ukrainian dance experience.

SOUTHGATE LIBRARY Southgate Shopping Centre, 496-1822. • **Every WED (1:30-2:45pm):** Summer drop-in. Pre-schooler storytime, 3-5 yrs. Until Aug. 22. • **Every THU (7:30pm):** Teddy bear storytime, 3-5 yrs. Until Aug. 23. **TUE 14 (2pm):** Traditional tales, 5-10 yrs. **THU 16 (2pm):** Fun with origami. **TUE 14 (2pm):** Twisted tales, 5-10 yrs.

SPRUCEWOOD LIBRARY 11555-95 Street, 496-7099. **TUE 14 (2pm):** Sand and mask, 5-12 yrs. Pre-register. **TUE 21 (2pm):** Tales through time wind-up party, 4-11 yrs. Pre-register.

ST. ALBERT CHILDREN'S THEATRE St. Albert Place, 5 St. Anne Street, 495-1585. 458-2020. Summer dance camps. Camp Giddy and Camp Kooky, 5-7 yrs.; Camp Wacky and Camp Kooky, 8-10 yrs.; Camp Giggles, 3-4 yrs. Camps for youths up to 19 yrs.

STANLEY A. MILNER LIBRARY 7 Sir Winston Churchill Square, 496-7000. **THU 9 (2pm):** Gisela's Giggles. 1-2 yrs. **FRI 10 (2pm):** South Sea dancing, storytime, 6-12 yrs. Pre-register. **SAT 11 (2pm):** The tortoise and the hare, readers' theatre. 4-12 yrs. **THU 23 (7:30pm):** Summer reading program wind-up party. Pre-register.

STRATHCONA LIBRARY 8331-104 Street, 496-1828. **SAT 25 (2pm, 4pm):** Summer reading club closing party for members.

VALLEY 200 Buena Vista Rd., 134 St., 496-8787. • **Open 9:30am-8pm daily** (until Sept. 3). Home to more than 100 exotic, endangered and native species. **SUN 12 (11am-4pm):** Gamewow, featuring our big cat collection. Admission \$3.25 kid (2-12), \$5.75 adult, \$4.25 youth (13-17)/senior.

VICTORIA PARK 464-4314. Lost in the woods: Rangers teach kids what to do should they become lost in an outdoor setting. For kids ages 5+ yrs. and their

parents. Aug. 18, 10-11:30am.

WOODCROFT LIBRARY 13420-114 Avenue, 496-1810. **SAT 25 (2pm):** Summer reading program closing.

LECTURES/MEETINGS

THE IMPROVISED NETWORK (T.I.N.) Second Ridge Books, 10918-88 Ave., 988-8142. • **Every MON (7:30pm):** Gatherings/performance for the advancement of creative music.

LIFE ENRICHMENT CENTRE 4936-87 St., 464-4491. • **Every SUN (11am):** Jaclyn Darby presents *The Morning Impact of Your Core Beliefs*. Music by Jill Younghusband and Kelly Thomas. Non-religious. Collection. Until August 26.

NEWMAN THEOLOGICAL COLLEGE 15611 St. Albert Trail, 447-2993. Biblical study, spirituality, Christian initiation, liturgy. Through July. Pre-register.

OPPORTUNITIES UNLIMITED NETWORKING GROUP Edmonton Chamber of Commerce, 600, 10123-99 Street, W. door, 426-6620. **FRI 10 (6:45-8:30am):** Speaker Anne McEwen presents *Thinking of Starting Your Own Small Business?* \$2. **FRI 24 (6:45-8:30am):** Speaker Sylvia Lee presents *Edmonton's International Marketplace Project*. \$2. Everyone welcome.

STANLEY MILNER LIBRARY 7 Sir Winston Churchill Square, 425-0405. • **Basement: Food for Thought of Labour History:** Display of local Union chapters, banners, Edmonton labour photos. Until August 30.

UNIVERSITY CAMPUS Humanities Centre 111 St., Saskatchewan Drive, 425-0405. • **Open storytime:** A storytelling session focusing on the trauma of Asian women who lived through the horrifying events of World War II. **TIX: \$10 adult; \$5 student.**

LITERARY EVENTS

THE BACKROOM VODKA BAR 10324-82 Avenue, 490-1414. • **Every TUE (7:30pm):** Open stage poetry. Open stage poetry. Word performance poets at the edge of the abyss with the Raving Poets Band. Until August 14.

ORLANDO BOOKS Bloomsbury Room, 10123 Whyte Avenue, 423-7633. **THU 9 (7:30pm):** Launch of *Farming Priests*. The Crisis of Priore First edited by Robert Gray. Readings by Darrin Hagen, Ruth Dyckehedera, Lynn Andam and Robert Gray. Free.

SOUTHGATE LIBRARY Southgate Shopping Centre, 496-1822. • **Adult summer reading club.** Until Aug. 25.

LIVE COMEDY

THE COMEDY FACTORY 34414 Calgary Trail North. **THU 9-SAT 11:** MC, comedian Dan Quinn and the Factory Improv Players.

SPECIAL EVENTS

THE ALANO CLUB 9929-103 St., 423-1807. • **Every FRI and SAT (9pm-2am):** Sober dance with DJ Jack. **TIX: \$5.**

BIG CANOE ADVENTURES LTD. From Devon through the Edmonton river valley, 918-0200. Canoe rides on the North Saskatchewan River. Water adventure for all ages and abilities. Special groups, including wheel chairs, can be accommodated. Senior and student rates available. Daily education tours: half and full-day tours available. **TIX: \$30 half-day, \$55 full-day.**

CARIFEST 421-7800. Aug. 9-12. • **Citadel Theatre.** **THU 9 (8pm-midnight):** Carifest Caribbean Arts Festival 2001 opening and dance. **TIX: \$10 at the Square, \$199 Street Rd. Stage.** **FRI 10 (10pm-3am):** King and Queen costume extravaganza. Free. **SUN 12 (noon-1pm):** Family afternoon carnival and parade. (1:30-3pm): Steel pan band. **TIX: \$10 at the Square, \$199 Street Rd. Stage.** **FRI 11-SUN 12 (7-11am):** Caribbean breakfast. **TIX: \$6/plate** at TIX on the Square. • **Shaw Conference Centre.** **SAT 11 (8pm-3am):** Caribbean Carnival Dance. **TIX: \$20 at TIX on the Square.**

EDMONTON GHOST TOURS In front of the Rescuer Statue, next to the Waterdale Playhouse, 10322-83 Ave., 469-3187. A theatrical exploration of the ghostly and unknown through Old Strathcona. Your guide will entertain you with stories of the paranormal, the vengeful deceased, strange spirits and fiendish phantoms. Mon-Thu nights, 9pm. **FRI and SAT (28th during the Fringe Festival).** **TIX: \$5.**

FESTIVAL OF THE WORLD'S 821-2001, www.2001.edmonton.com. Until Aug. 12.

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with music degrees, quality music instruction since
1981.

FREE INTRODUCTORY MEETING

VW07 Aug 2001

services

Sound system for hire. Multiple band stage
events, hall parties. Book early.
Call Doug 970-0351.

VW0702-0903 (2bks)

shared accommodation

10340 121 St Lrg 2 1/2 bdrms 5 bdrm
free parking Laundry \$395-up+dd+shrd utils 458-6058.
and behaviors in teen.

VW0702-0916 (1-bkts)

psychics

Male witch psychic reading. Contacts with spir-
its. Casting and removal of spells. Call Tom
1-800-419-3346. VISA/MC call 427.
Get your lover back.

VW0702-0916 (Bkts)

Private psychic readings by appointment only.
Readings @ Clea's Bookshop, 11217 Jasper Ave.
Free parking in back.
Dawn Minam 914-7072 pg 491-4699.

na0828-0816 (Bkts)

volunteers

Be an IN-school mentor. You'll be matched with
an elementary student during the school year.
You'll read, tell stories and play board games.
Call Big Sisters and Big Brothers 424-8181.

na0719

Teach an adult to read and share a legacy of
literacy. Volunteer at P.A.L.S. - Project Adult
Literacy Society 424-5514.

na0719

Teens: Do you get counselling after being suicidal?
For information about participating in paid
confidential UoA research, contact 425-5888
or teensearch@hotmail.com

na0705

Want fun and excitement? Need adventure?
Check out the Wild West Workshop West
Theatre. Be a volunteer. Call 477-5955.

LAUNDROMAT BLUES???

Experience the Best Laundromat in Alberta

Open daily 8 am - Last load 9 pm sharp
Drop-off service available

10808-107 Ave. 424-8981

VUE Weekly

Contest Rules

No person shall win
more than once every
sixty days.

Unless otherwise mentioned,

- each contest shall only allow one entry per person
- contest winners must be at least 18 years of age.

Meet Someone New Right Now!

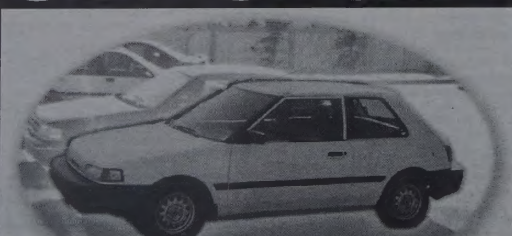
TALK LIVE FREE!



CALL FREE 24 HRS EVERYDAY
FIND FRIENDSHIP & ROMANCE

**Personal
Connections**
44-TALKS 448-2557
Meet for 15 min. long distance charges most apply

CAR FOR SALE



1991 Mazda 323

5 spd., 206,000 km, w/ Pioneer cassette player,
4 speakers, sunroof, well maintained.
Asking \$2,000 o.b.o.

Call Rob at (780) 940-6212

(if you get the answering machine, please leave a message)

volunteers

The Teen Suicide Research Team at the U of A is
doing a study on what is
helpful in overcoming suicidal thoughts, feelings
and behaviors in teens
years. They are looking for teens and/or young
adults who were suicidal
between 13-21 years and are no longer suicidal.

If you're interested in
taking part in this confidential study call the U
of A at 492-5350, and
please leave a message with your first name and
telephone number. Thank-you.

na0709

A volunteer opportunity without acting on! The
University Hospital is currently looking for indi-
viduals with a theatre background to volunteer
with our Artists on the Wards team. This pro-
gram aims to connect with patients to relieve
boredom, emotional distress and physical dis-
comfort. Mon 5-8pm, Ph Nola @ 407-8428 or
nswchabe@cha.ab.ca for info.

na0531

Food Not Bombs Local anti-poverty group
needs drivers to pick up food on Saturday morn-
ings or Friday afternoons. Or just come down to
eat a vegetarian meal. Saturdays, 1:00, in front
of City Hall, 988-3699.
Foodnotbombs.iscool.net

na0709

The Sexual assault Centre of Edmonton
is recruiting volunteers for 24 hour Crisis Line.
fall training session. Starts September 11, Tue,
Thu 6pm-9pm and Sat 9am-4pm. For more info
call Heather at (780) 423-4102.

na0709

**The Canadian Red Cross requires volunteer
drivers** to assist with equipment return in their
Short Term Equipment Loan Program. Do you
have 3-4hrs per week and an interest in meeting
new friends. The Short Term Equipment Loan
Program loads medical equipment on a short
term basis, to those in need. PS Volunteer
Resources 423-2680.

na0709

The Canadian Red Cross is seeking volunteers
for data entry in our First Aid/Water Safety
Program. Data Entry volunteers help provide
support for clients across Northern Alberta by
ensuring accurate up-to-date files are main-
tained. Do you have experience working with
database and spreadsheet computer program?
For more info contact Volunteer Resources 423-
2680.

na0524

The Sexual Assault Centre of Edmonton is
recruiting volunteers for our 24 hr Crisis Line. If
you are empathetic, responsible and can give 15
hrs/wk, this may be the opportunity for you. For
information and to register for training in May
Ph Heather 423-4102.

na0719

**Were you suicidal as a teen and got counselling
for it?** To participate in paid confidential
research, please contact Agatha at
suicide_research@hotmail.com

na0510

Teach an adult to read and share a legacy of li-
teracy. Volunteer at P.A.L.S. - Project Adult
Literacy Society 424-5514.

na0504

Edmonton Food Not Bombs
Local anti-poverty groups needs volunteers to
cook, clean and serve, or just eat a vegetarian
meal. Drivers also needed. Saturdays, 1:00,
10116-105 Ave., 988-3699.
foodnotbombs.iscool.net

na0708

**WANT TO GET SOME REALLY IMPORTANT
PHONE CALLS?** EDMONTON'S 24 HOUR DIS-
TRESS LINE Volunteer information evening
MON, May 7, 7-9pm.
Administration office, 501-13456 Jasper Ave.
Next training starts May 28.
The Support Network Volunteer Program
482-0198.

na0504

Pride Video

- Gay Erotica
- Cards
- Toys



Sun - Tues
12 Noon to 10 PM
Wed - Sat
12 Noon to Midnite

10121-124 St
Ph. 452-7743

BORED?

WANNA HAVE SOME FUN?

PICK UP THE PHONE AND
MEET SOMEONE NEW IN THE NEXT

5

MINUTES!

The
GrapeVine
Live Chat & Date Line
(Free local EDMONTON call)



Ladies Always
FREE call:
(780) **418-3636**

FREE TRIAL
For MEN Call:
(780) **418-4646**

The GrapeVine does not prescreen callers and assumes no liability for using this service. MUST be 18+. FREE local call. LD charges may apply outside Edmonton.

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EPITAPH extreme
sounds sampler
 with purchase of ANY EPITAPH,
 HELLCAT or BURNING HEART CD
 while quantities last.



EPITAPH CD includes
 an unreleased
PENNYWISE
 track and a chance
 to see them live
 in Japan.



THE BOUNCING SOULS
 How I Spent My Summer Vacation



THE BOUNCING SOULS
 Hopeless Romantic



DROPKICK MURPHYS
 Sing Loud, Sing Proud



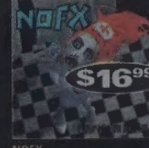
LARS FREDERIKSEN
 And The Bastards



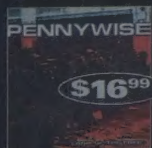
GUTTERMOUTH
 Covered With Amb



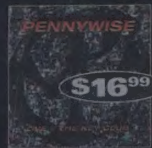
MILLENCOLIN
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PENNYWISE
 Live At The Key Club



PENNYWISE
 Straight Ahead



RANCID
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